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ABSTRACT

This clothing and textiles teacher's manual contains five instructional units for a semester course. Units included are (1) Significance of Textiles and Clothing to the Individual in Society; (2) Nature of Textiles and Clothing; (3) Acquisition, Use, and Care of Textiles and Clothing; (4) Garment Construction; and (5) Occupations in Clothing/Apparel and Textile Produce Businesses and Industries. Each unit follows a typical format that includes objectives, suggested activities, an information outline, assignment sheets and answers, transparency masters, and a unit test and answers. Some units also include job sheets. (LRA)

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CE 025 687

INSTRUCTOR'S GUIDE

CLOTHING AND TEXTILES
(INTERMEDIATE)

In cooperation with
Home Economics Education Section
Division of Career and Adult Education
Department of Elementary and Secondary Education
Jefferson City, Missouri

Produced by the Instructional Materials Laboratory
10 Industrial Education Building
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July 1973
Revision October 1979

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FOREWORD

As defined in *Scope and Sequence for Vocational Home Economics Programs in Missouri*, vocational home economics is an educational program which prepares males and females, youth and adults for the occupation of homemaking and occupations which utilize home economics knowledge and skills.

Local education programs may offer comprehensive as well as indepth semester courses in home economics. Semester courses enable students to delve more deeply into areas of interest. One of the semester courses included in Missouri vocational home economics programs is entitled "Clothing and Textiles (Intermediate)". As defined in *Scope and Sequence*, the course includes:

> the significance of clothing and textiles to the individual and family members; the social, psychological and physiological aspects of clothing and textiles, the nature, acquisition, and use of clothing and textile products, and the effect of consumer choices on the individual and the family as well as the clothing and textile industry.

The original curriculum guide for this semester course was published in 1973. In 1978 revisions were begun to update the subject matter and bibliography, to incorporate metric concepts, to remove materials that reflected sex bias/sex stereotyping and to expand the visual material accompanying this guide.

The revised guide includes the following instructional units: significance of textiles and clothing to the individual in society; nature of textiles and clothing; acquisition, use and care of textiles and clothing; garment construction; and occupations in clothing/apparel and textile product businesses and industries. Each of these five units has been developed to stand alone, so separate units could be eliminated from a semester course without loss of effectiveness.

As a teacher employs this guide, it is recommended that the units selected for use at the local level be supplemented with additional references, media and resource persons. In that way, instruction will reflect local community needs more closely.

ACKNOWLEDGEMENTS

Appreciation is expressed to the many individuals who gave their time, knowledge and talents to the development of these materials. Without their cooperation this packet would not have been made possible.

A special thanks is extended to the following persons for:

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Sharon Edwards, Macon

CONTENT DEVELOPMENT, ORGANIZATION AND REVISION

Mary Ann DeVore, Graduate Research Assistant, Home Economics Education

SUBJECT MATTER SPECIALIST

Betty Feather, Ph. D., Assistant Professor, Clothing and Textiles College of Home Economics, University of Missouri-Columbia

INSTRUCTIONAL MATERIALS SPECIALIST

Joan I. Quilling, Ph. D., Assistant Professor, Home Economics Education, Department of Practical Arts & Vocational Technical Education, College of Education, University of Missouri-Columbia

TECHNICAL ASSISTANCE

Instructional Materials Laboratory Staff:

Harley Schlichting, Ph. D., Director
Amon Herd, Associate Director
Phyllis Miller, Editor
Dan Stapleton, Graphic Designer
Kristie Wright, Graphic Layout Specialist
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Tamara Begley, Composition Typist

CLOTHING AND TEXTILES
(INTERMEDIATE)

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HOW TO USE THIS GUIDE

A few suggestions may be in order concerning the intended use of this guide. The five units contain some common elements which are designed to be used in specific ways. You will want to familiarize yourself with these elements so that you will be able to use them most effectively.

GENERAL REFERENCES

Listed in this section (colored white) are texts and references used in two or more units of the guide. Any of these books would serve well as a text to supplement the guide. Other texts and reference materials are listed in the "Suggested Activities" section of each unit. Materials so listed have been used in the development of the individual units.

INSTRUCTIONAL UNITS

Each unit includes objectives, suggested activities, an information outline, assignment sheets and answers, transparency masters, and a unit test and answers. Some units also include job sheets. Assignment sheets are paper-and-pencil activities. Job sheets are hands-on types of activities. Assignment and job sheets and transparency masters are keyed into the information outline where they are intended to be used. Although each unit can be used as is, it is recommended that you supplement the material where needed for your situation.

OBJECTIVES

Each unit includes a section containing measurable objectives (colored white) so that instructor and student will know the intended outcomes of the unit. In the objectives section are a unit objective, or overall goal of the unit, and specific objectives, which state the performances necessary to reach the unit objective. Each specific objective is accounted for in each of the other elements of the unit, and is measured by at least one item on the unit test. (In Unit IV, the final objective is measured by a job sheet.)

SUGGESTED ACTIVITIES

The "Suggested Activities" section (colored white) gives you a plan for implementing the unit. The plan includes only basic necessary steps, so as you supplement the units with your own materials and ideas for activities, you will need to take additional steps to implement the units.

INFORMATION OUTLINE

The "Information Outline" (colored green) contains basic factual information concerning the unit concept. The first section in each outline contains terms and definitions necessary for clear understanding of the unit. Key points in the outlines are underlined. You will want to add information which you feel is necessary for your students.

ASSIGNMENT SHEETS

Each unit includes assignment sheets (colored gray). These are paper-and-pencil activities designed to help the students learn and understand specific points in the information outline. Answer sheets (pink) for each assignment sheet are provided. In some cases, notes to the teacher indicate that answers depend on individual or local situations.

TRANSPARENCY MASTERS

Each unit includes transparency masters (colored white). These are summaries or illustrations of information in the outline to be used in making transparencies. In some cases, you may wish to reproduce the master and give it to the students as a handout.

JOB SHEET

Some units include job sheets (colored blue). These are hands-on activities to give students practice in using information presented in the outline. Following each activity is provision for a written evaluation of the activity, or a suggestion for evaluating the activity, depending on your situation.

UNIT TEST

At the end of each unit is a test (colored yellow) designed to measure the achievement of the specific objectives. Each objective is measured by one or more test items. Following the tests are answer sheets (pink).

COLOR CODE SYSTEM

As indicated, the various elements in each unit are color coded. The following key identifies the elements of each unit in order.

White - Objectives and Suggested Activities

Green - Information Outline

Gray - Assignment Sheets

Pink - Answers to Assignment Sheets

White - Transparency Masters

Blue - Job Sheets

Yellow - Unit Test

Pink - Answers to Unit Test

OTHER SUGGESTIONS

Some suggestions may help you in implementing individual units.

For Unit I, you may want to use additional pictures. Fabric samples will enrich Unit II. Samples could also be used for fabric identification on the unit test. For Unit III, advertisements and labels could be used for study. Speakers from local consumer agencies would also enrich this unit.

In Unit IV, emphasis should be placed on the techniques learned, not on the garment constructed. You will want to evaluate each student's work upon completing one job sheet before he/she goes on to the next job sheet. You may want to have students complete samples of various techniques, or you may wish to make technique samples for bulletin board use, to which students can refer when help is needed. Students who complete assigned work ahead of the rest of the class might complete extra techniques or they might choose independent study projects. You might prepare a grab-bag containing independent study suggestions with short summary or evaluation reports to be completed after finishing the study.

A few supplementary activities are listed for Unit V. Other possibilities may be available in your community. Speakers and field trips would enrich this unit. Individual student's interests will need to be considered even more than in other units.

GENERAL REFERENCES

Craig, Hazel T. Clothing: A Comprehensive Study. Philadelphia: J. B. Lippincott Co., 1968.

Gaivne, Eleanor J. and Oerke, Bess V. Dress, the Clothing Textbook. Peoria, Illinois. Charles A. Bennett Co., 1969.

Horn, Marilyn. The Second Skin. Boston: Haughton Miffin Co., 1975.

Kefgen, Mary and Touchie-Specht, Phyllis. Individuality in Clothing Selection and Personal Appearance. New York: Macmillan Co., 1971.

Sturm, Mary and Grieser, Edwina H. Guide to Modern Clothing. St. Louis: McGraw-Hill, 1973.

SIGNIFICANCE OF TEXTILES AND CLOTHING TO THE INDIVIDUAL IN SOCIETY

UNIT I

UNIT OBJECTIVE

At the completion of the unit, the student will have a greater awareness of the significance of clothing in our society. The student will be able to define terms related to the significance of clothing. The student will understand how clothing communicates impressions to others, how various social influences cause our clothing values to change, and how changing roles affect our clothing values. The student will understand factors which influence wardrobe selection, and clothing features desirable for people with special needs (children, the elderly and the handicapped). The knowledge will be evidenced by completing the assignment sheets and by scoring at least 85% on the unit test.

SPECIFIC OBJECTIVES

After completing this unit, the student will be able to:

1. Match nine terms related to the significance of clothing with their correct definitions.
2. List six pieces of information that are communicated through one's clothing.
3. Name three pieces of information a person's clothing reflects to others over a period of time.
4. List four influences in contemporary living that cause clothing values to change throughout the life cycle.
5. Name four clothing values that change as roles in the family life cycle change.
6. List three factors which influence an individual's wardrobe selection.
7. Name four desirable features in clothing for young children.
8. List four changes in the elderly that have implications for clothing styles.
9. List three desirable features in clothing for the elderly.
10. Name six desirable features in clothing for the handicapped.

SIGNIFICANCE OF TEXTILES AND CLOTHING TO THE INDIVIDUAL IN SOCIETY
UNIT I

SUGGESTED ACTIVITIES

I. Instructor
   - A. Provide students with unit objectives.
   - B. Provide students with information outlines and assignment sheets.
   - C. Discuss unit and specific objectives.
   - D. Provide resources for the completion of unit activities.
   - E. Make transparencies.
   - F. Discuss assignments to be completed by students.
   - G. Evaluate student assignment sheets and unit tests.

II. Students
   - A. Read objectives.
   - B. Read information outline and assignment sheets.
   - C. Consult resources provided by instructor for completion of unit activities.
   - D. Discuss with instructor and other students the assignments to be completed.
   - E. Take unit test.

INSTRUCTIONAL MATERIALS

I. Included in this unit:
   - A. Objectives
   - B. Suggested activities
   - C. Information outline

D. Transparency masters

1. TM - I - 1 First impressions regarding clothing (sex and age)
2. TM - I - 2 First impressions regarding clothing (occupations)
3. TM - I - 3 First impressions regarding clothing (socio-economic status and marital status)
4. TM - I - 4 First impressions regarding clothing (organizational membership and attitude and interests)
5. TM - I - 5 First impressions regarding clothing (emotions and behavior)
6. TM - I - 6 First impressions regarding clothing (personality and sterotypes)
7. TM - I - 7 First impressions regarding clothing (special occasions)
8. TM - I - 8 Changing values of clothing for people of different ages (infancy and early childhood)
9. TM - I - 9 Changing values of clothing for people of different ages (kindergarten)
10. TM - I -10 Changing values of clothing for people of different ages (grade school and adolescent)
11. TM - I -11 Changing values of clothing for people of different ages (adult and old age)

E. Assignment sheets

1. AS #1 Influences on change in clothing values
2. AS #2 How changing roles change clothing values
3. AS #3 Influences on an individual's wardrobe selection
4. AS #4 Clothing for people with special needs

F. Answers to assignment sheets

G. Unit test

H. Answers to unit test

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II. References:

A. Books

1. "Clothes to Fit Your Needs." bulletin: Cooperative Extension Service Iowa State University, Ames, Iowa, 1974.
2. Craig, Hazel T. *Clothing: A Comprehensive Study*. Philadelphia: J. B. Lippincott Co., 1968.
3. Horn, Marilyn J. *The Second Skin*. Boston: Houghton-Mifflin Co., 1975.
4. Kefgen, Mary and Touchie-Specht, Phyllis. *Individuality in Clothing Selection and Personal Appearance*. New York: Macmillan Co., 1971.
5. Roach, Mary Ellen and Eicher, Joanne. *Dress, Adornment, and the Social Order*. New York: John Wiley and Sons, Inc., 1965.
6. Ryan, Mary Shaw. *Clothing: A Study in Human Behavior*. Chicago: Holt, Rinehart and Winston, Inc., 1966.
7. Sturm, Mary and Grieser, Edwina H. *Guide to Modern Clothing.* St. Louis: McGraw Hill, 1973.

SIGNIFICANCE OF TEXTILES AND CLOTHING TO THE INDIVIDUAL IN SOCIETY
UNIT I

INFORMATION OUTLINE

I. Terms and definitions

- A. Customs - a habit or practice so well established that it is almost law.
- B. Economic changes - changes in a person's economic position that come with the loss of a regular income at the time of retirement.
- C. Growth features - features in children's garments which allow for several inches of growth without renovating or discarding the garment.
- D. Media - a means of mass communication.
- E. Prestige - prominence or influential status which comes with success, wealth or some other achievement.
- F. Psychological changes - changes in people's feelings about themselves as they reach old age.
- G. Psychological comfort - feelings of well-being and self-worth, especially important for handicapped people and the elderly.
- H. Safety features - features in garments which help to reduce safety hazards.
  (NOTE: Safety features would be desirable for anyone with special needs, such as children, the elderly, and the handicapped.)
- I. Self-esteem - the pride one has in one's self.
- J. Self-help features - features in children's garments which make it easy for children to dress themselves without help.
- K. Social Status - one's standing among others regarding social position.

L. Socio-economic status - one's standing in relation to others regarding both social class and economic position.

M. Sociological changes - changes in people's relations with others as they grow and mature, and especially as they reach old age.

N. Stereotypes - fixed, unchanging ideas people hold about members of various groups, such as organizations and nationalities.

O. Traditions - a behavior followed by specific groups of people from generation to generation.

II. Clothing acts as a form of communication.

A. Clothing may present clues as to the wearer's approximate age. (TM #1)

B. Clothing may obscure the wearer's sex. (TM #1)

C. Adults usually dress for their occupational position. (TM #2)

D. Clothing can be an indication of a person's economic status. (TM #3)

E. Certain items of dress, in some groups, might indicate marital status. (TM #3)

F. Many people dress in a particular way at a particular time to show organizational membership. (TM #4)

G. The way one dresses might express one's attitudes and interests. (TM #4)

H. Body posture and movement within clothing communicate strong emotional messages. (TM #5)

I. Special kinds of clothing produce special kinds of behavior. (TM #5)

(NOTE: Examples include: 1. dressing like, and assuming the actions of, another person; 2. dressing sloppily and behaving in a very relaxed manner; and 3. dressing for a formal occasion and behaving accordingly.)

J. The clothing selected and the way it is worn are expressions of personality. (TM #6)

K. Clothing may reinforce stereotypes held about certain groups or types of people. (TM #6)

L. Clothing is an indication of many special occasions in people's lives. (TM #7)

III. Over a period of time an individual's clothing reflects self-concept, attitudes toward society and basic needs.

A. How people feel about themselves, or how they think others feel about them, is reflected in the way they dress.

B. Acceptance of the prevailing values of society is shown by conforming to society's standards of dress.

C. Members of various movements demonstrate the direct confrontation with society by wearing garb purposely intended to shock onlookers.

D. Clothing can reflect a need to belong, as well as a need for recognition.

IV. Several influences in contemporary living cause clothing habits and values to change throughout the life cycle.

A. Customs and traditions have a strong influence on clothing selection for many people and groups. (AS #1)

(Note: Garments of religious clergy, academic cap and gown and white wedding dresses show the effect of custom and tradition on clothing.)

B. Family, friends and community are the first and perhaps most important influences on values and clothing behavior.

(Note: A family clothing custom might be to dress up for dinner. Community custom might influence the type of dress worn for church.)

C. Changes of social status and place of residence can change one's attitude toward clothing.

(Note: Expectations of self and others regarding the clothing worn may change as one moves up in social class or to a different geographical area.)

D. Advertising in the various media makes individuals aware of new fashions as they become available.

E. Credit buying allows individuals and families to enjoy new clothing while they earn the money to pay for it.

V. Changing roles in the family life cycle are accompanied by changing values. (AS #2)

A. During infancy the most important clothing value is comfort. (TM #8)

B. In the early childhood years, comfort and efficiency are important, as young children begin to dress themselves. (TM #8)

C. For the kindergarten child, who is beginning to associate with other children, conformity becomes important, in addition to comfort and efficiency. (TM #9)

D. Modesty is added to previous values for the grade school child; self-confidence is gained when the child chooses clothes for the day. (TM #10)

E. During adolescence, individuals feel a strong urge to conform. Two conflicting values during this period are modesty and sex appeal. (TM #10)

F. During adulthood, several values influence clothing behavior: prestige, modesty, beauty, efficiency, comfort and self-confidence. (TM #11)

G. Self-esteem, comfort and efficiency are values related to clothing in the period of maturity or old age. (TM #11)

VI. An individual's wardrobe selection is influenced by the job held, recreational activities, social life and leisure-time pursuits. (AS #3)

A. Job characteristics may influence wardrobe choices: fit, function, safety, comfort, fashion, economy.

B. Active participation in sports requires quite different clothing than spectator sports.

C. If the individual's social life includes many parties and dances, fancy or formal clothing will be needed.

D. Leisure clothes will include a wide range of styles for a wide range of activities.

E. Utility and lounging clothes may be needed for different types of activities at home.

VII. Clothing plays an important part in a child's development. (AS #4)

- A. Parents of a young child appreciate clothing that is easy to care for and durable.
- B. Flammability and safety are necessities in the clothing of adventuresome young children.
- C. The young child's development is aided by comfortable clothing.
    1. Self-help features such as front openings, large armholes and necks on slipovers, large buttons and snaps, and stretch fabrics with no closures.
    2. Growth features such as long straps on overalls, deep hems with tucks near the hemline, stretch fabrics, two-piece garments, and indefinite waistlines.

VIII. Changes that come with age make special clothing styles necessary for the elderly. (AS #4)

- A. Physical changes in the elderly include: shifting of weight distribution, decrease in height, stiffening of muscles, stooped and rounded shoulders, flabby upper arms, decrease in energy and increased susceptibility to heat and cold.
- B. Economic changes include reduced income and lessened ability to buy necessities.
- C. Sociological changes include a less active social life and no definite role.
- D. Psychological changes include changes in values and self-concept, need to maintain a positive self-image, need to feel well-dressed for the occasion, and need for feelings of dignity.
- E. Implications of these changes for clothing for the elderly include:
    1. fit and comfort.
    2. ease of putting on and taking off.
    3. selection of appropriate clothing for activities.
    4. selection of clothes that are becoming and attractive.

IX. Functional, fashionable clothing for handicapped persons serves both physical and psychological needs. (AS #4)

A. Attractive clothing can be used to conceal figure problems and cover equipment that must be worn or used. (braces, crutches, wheelchairs, etc.)

B. Color, line and pattern can highlight attractive features and draw attention away from less positive features.

C. Comfortable clothes that fit well will not restrain movement, bind, pull, or tug.

D. Clothes are functional if they are easy to put on and take off.

E. Clothes are convenient if they do not make it difficult to move about and carry things.

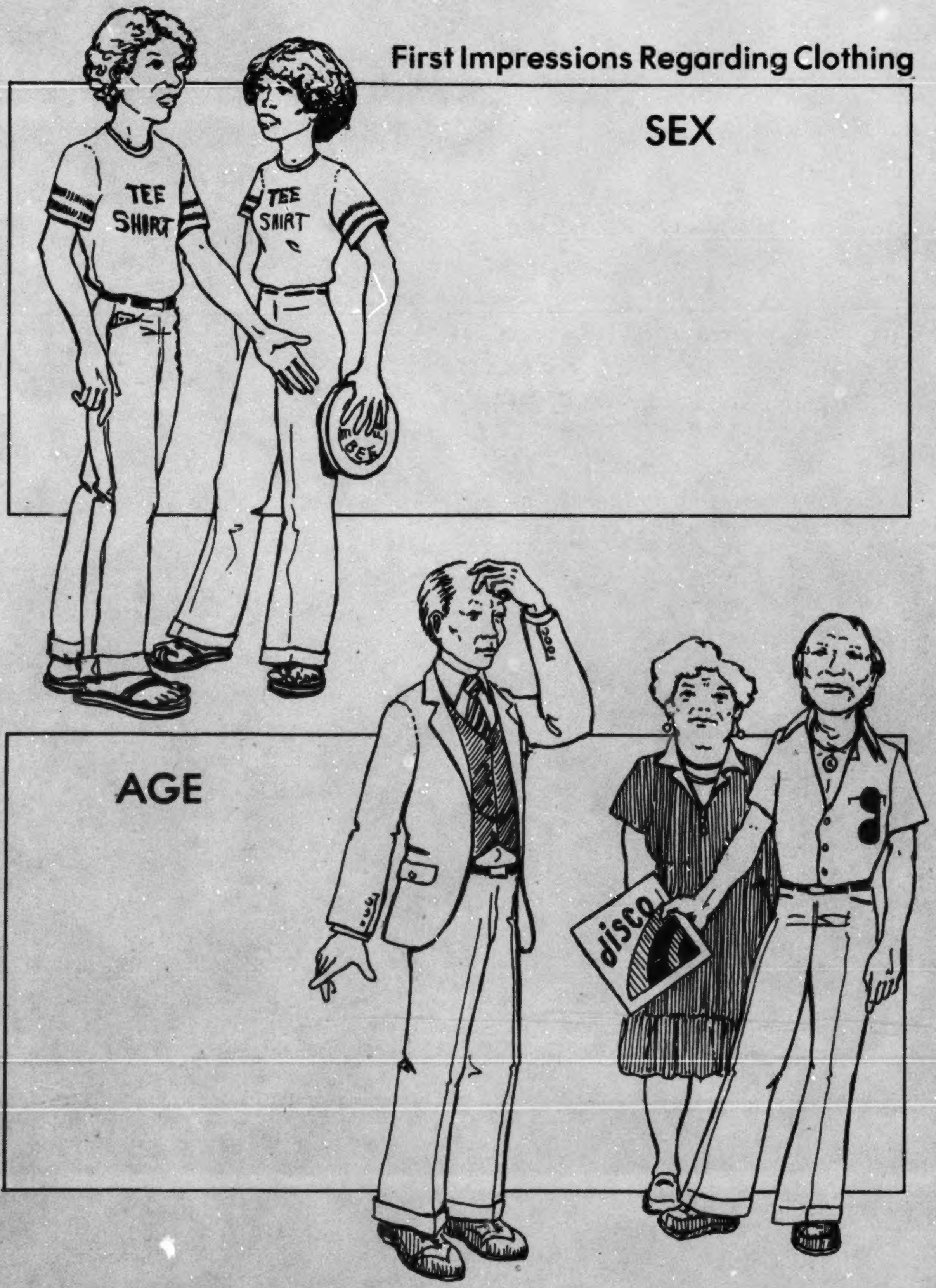
F. Clothes provide safety if they are not fire hazards and do not interfere with normal movement.

G. Clothes should be durable and easy to care for.

H. Clothes provide independence if they permit handicapped persons to dress themselves without help from others.

I. Clothes provide psychological comfort if they contribute to a sense of well-being.

First Impressions Regarding Clothing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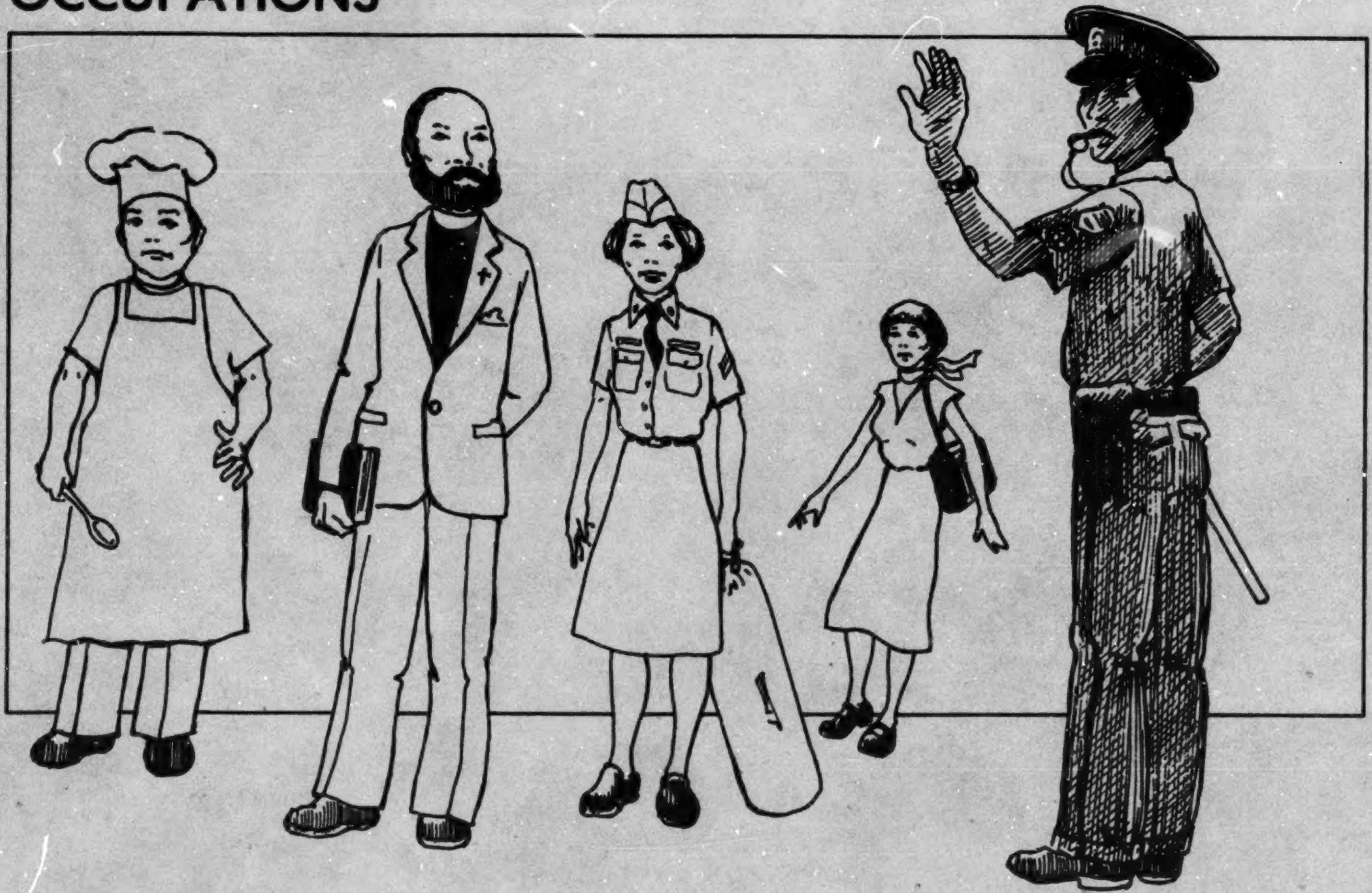
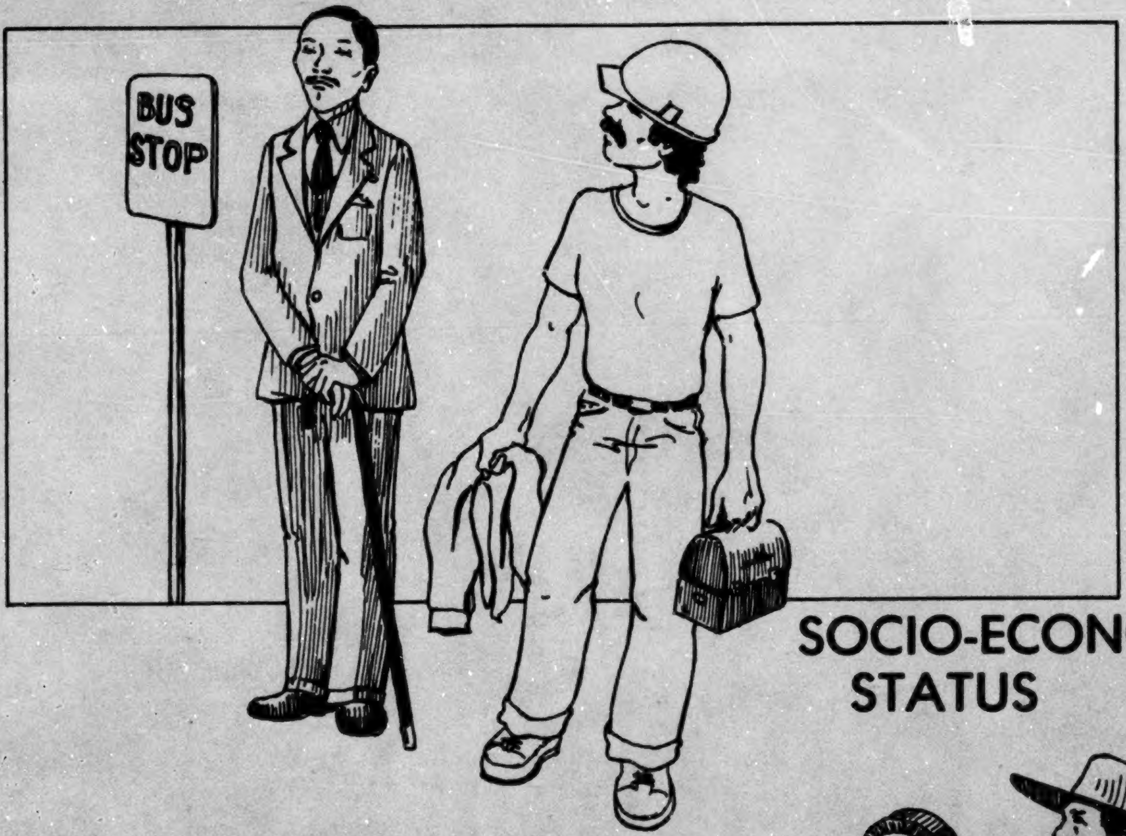
AGE
disco

OCCUPATIONS

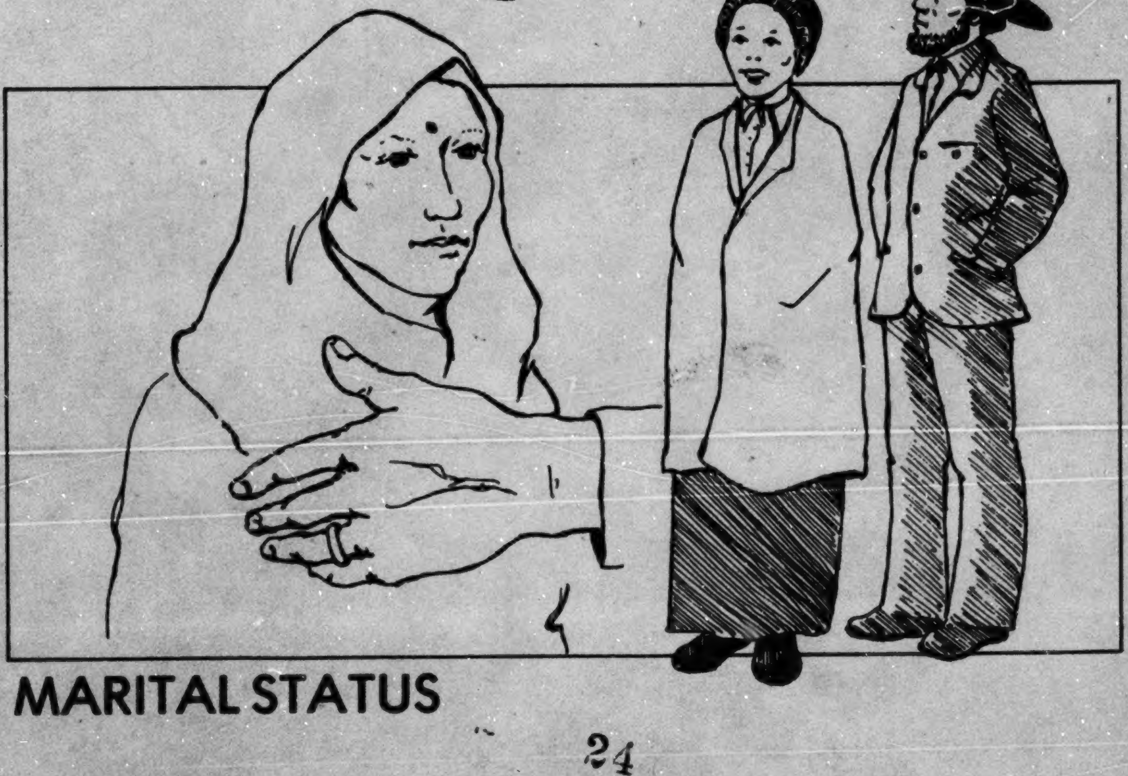


TM-I-2

First Impressions Regarding Clothing



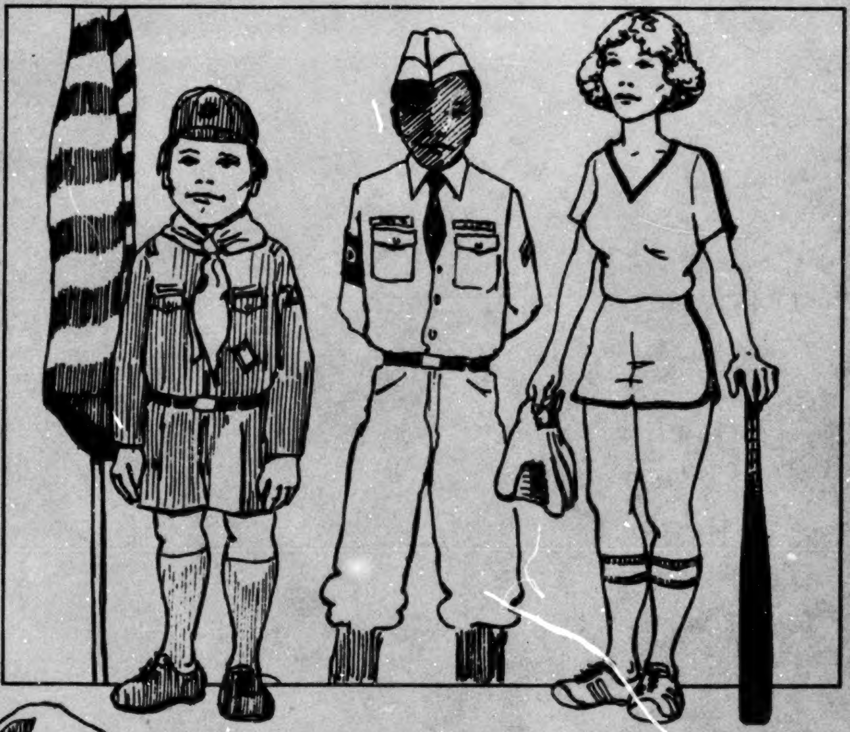
SOCIO-ECONOMIC
STATUS

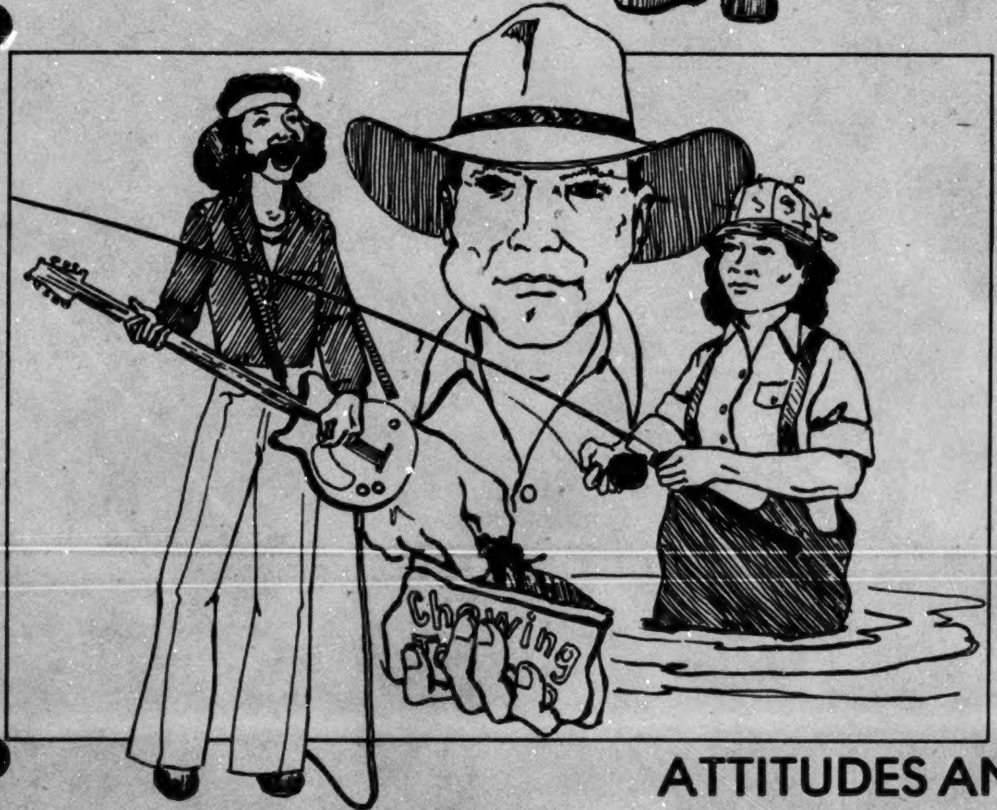


MARITAL STATUS

First Impressions Regarding Clothing

ORGANIZATIONAL MEMBERSHIP

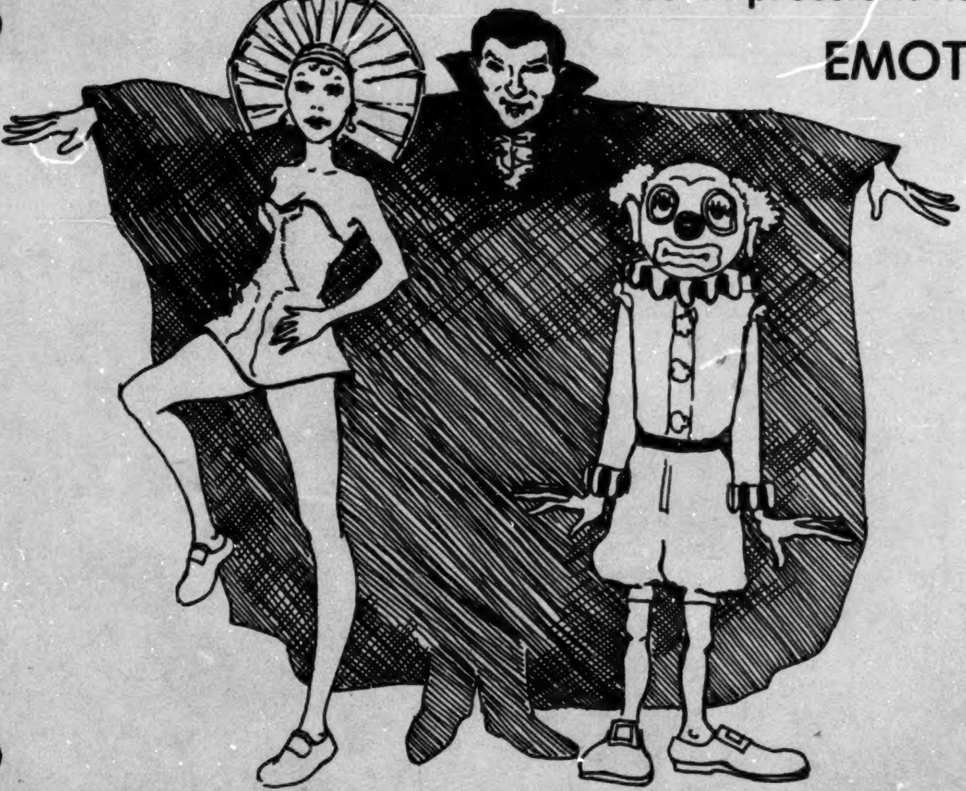


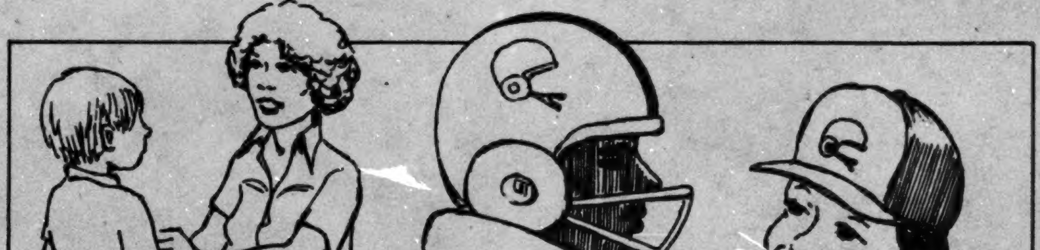


ATTITUDES AND INTERESTS

First Impressions Regarding Clothing

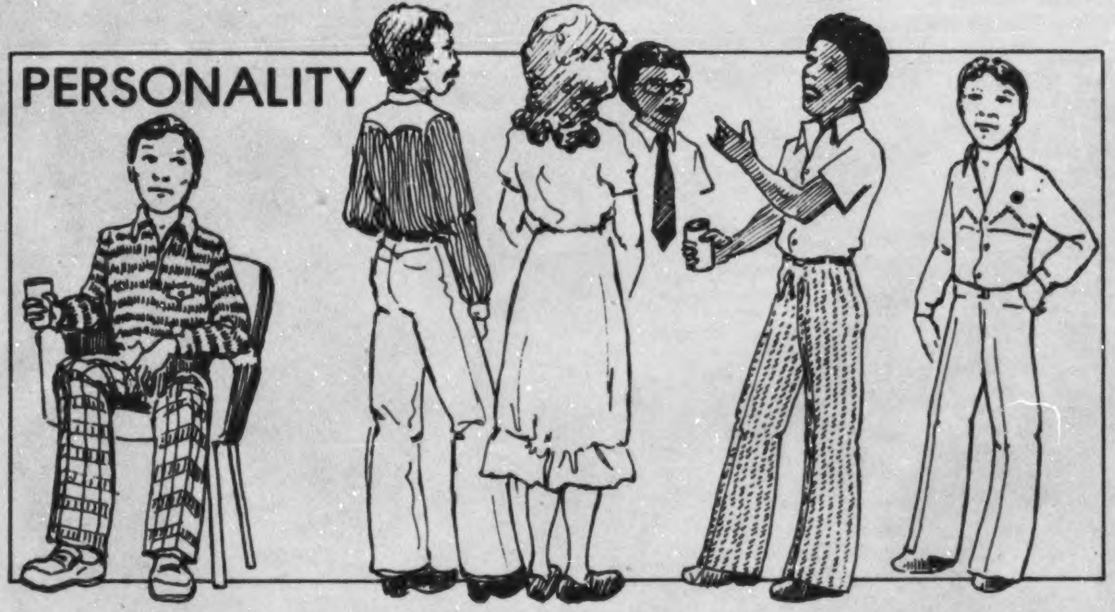
EMOTIONS





BEHAVIOR

First Impressions Regarding Clothing



STEREOTYPES

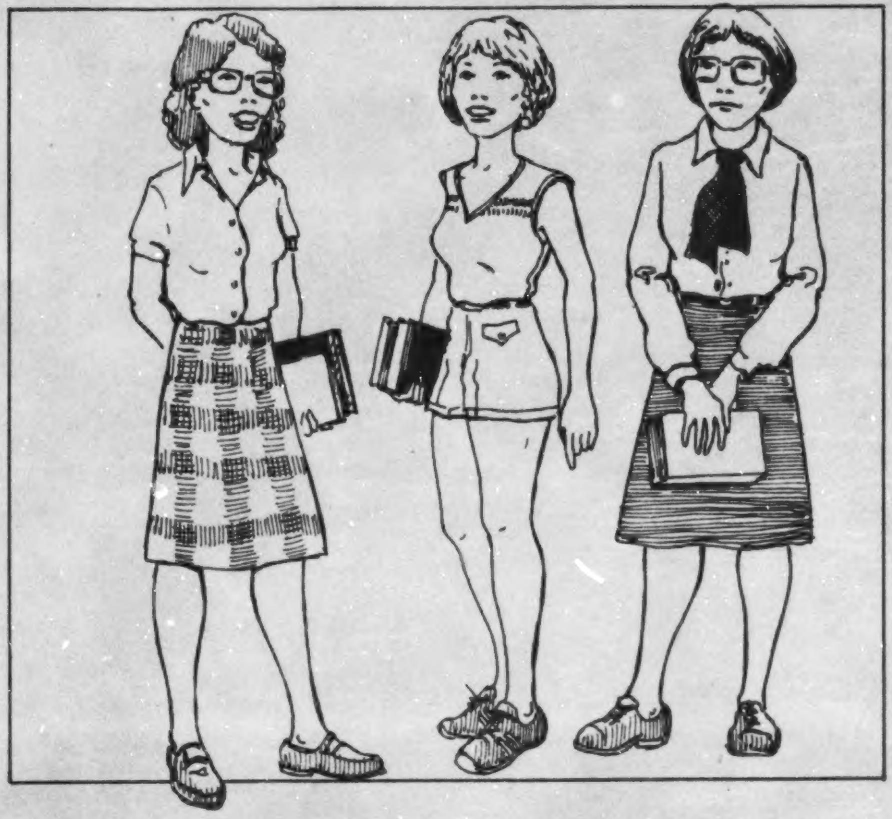
Which one is

a college student?

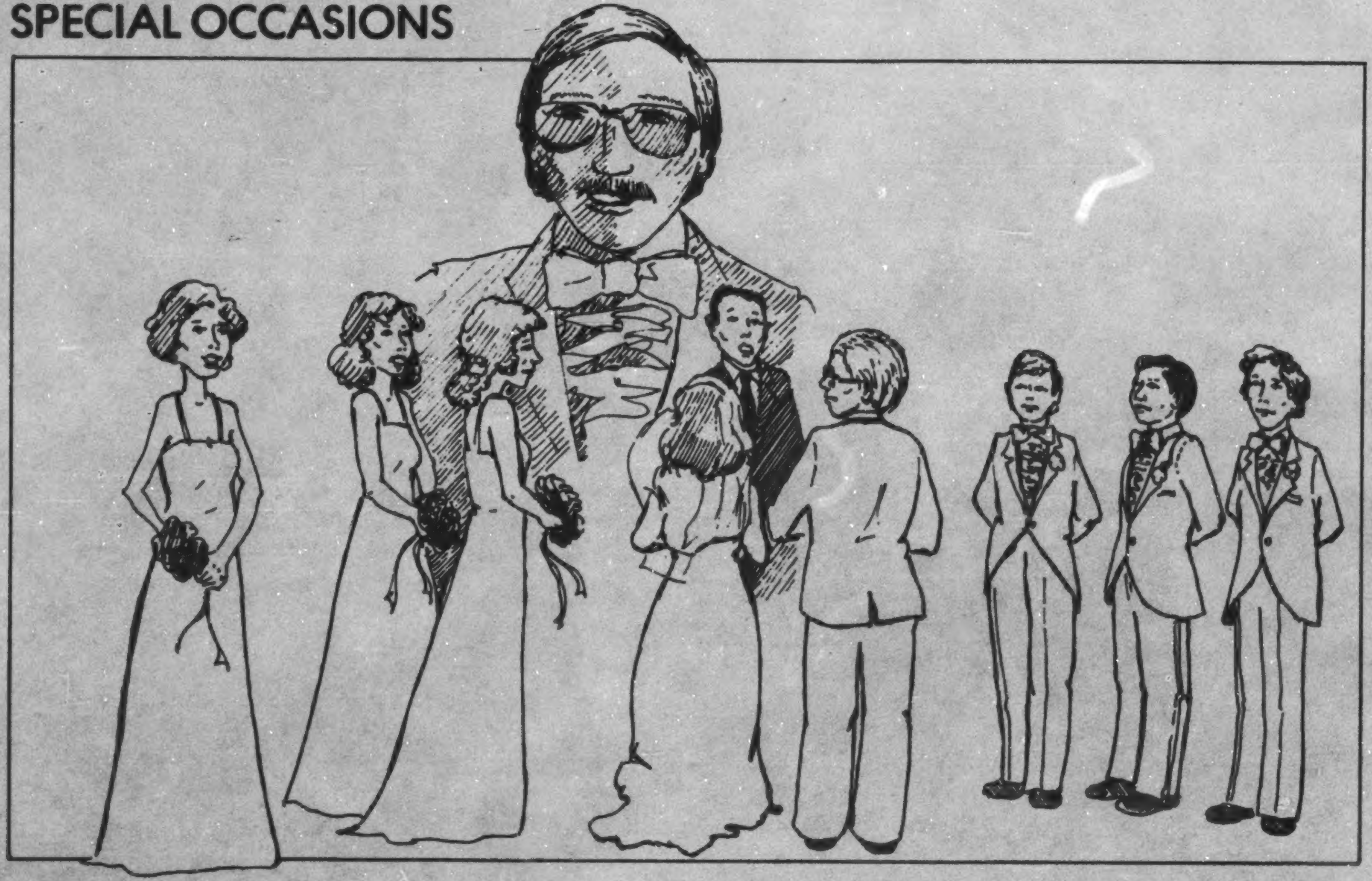
a school-teacher?

a librarian?

Why?

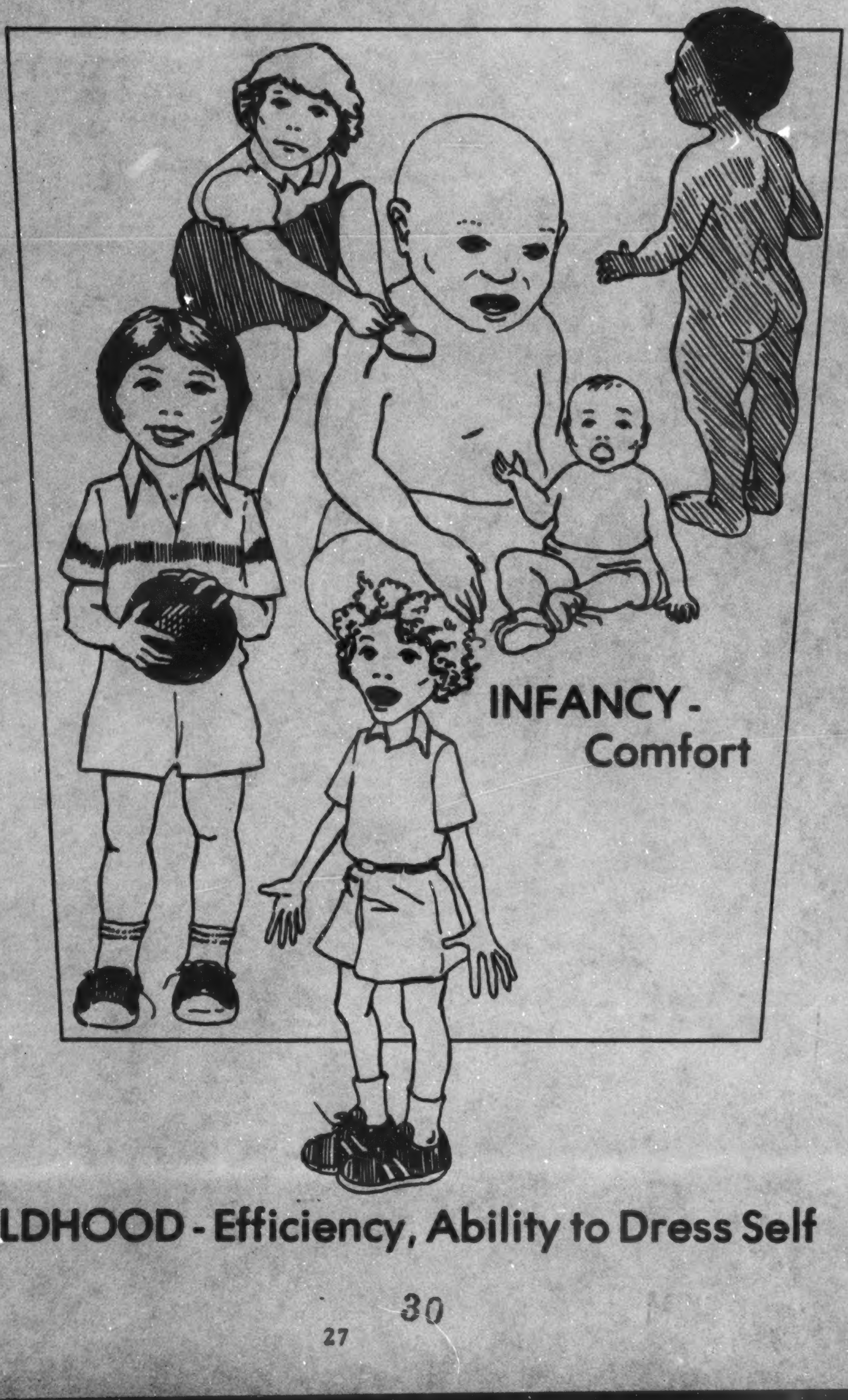


SPECIAL OCCASIONS



TM-I-7

Changing Values of Clothing for People of Different Ages



INFANCY - Comfort

ARLY CHILDHOOD - Efficiency, Ability to Dress Self

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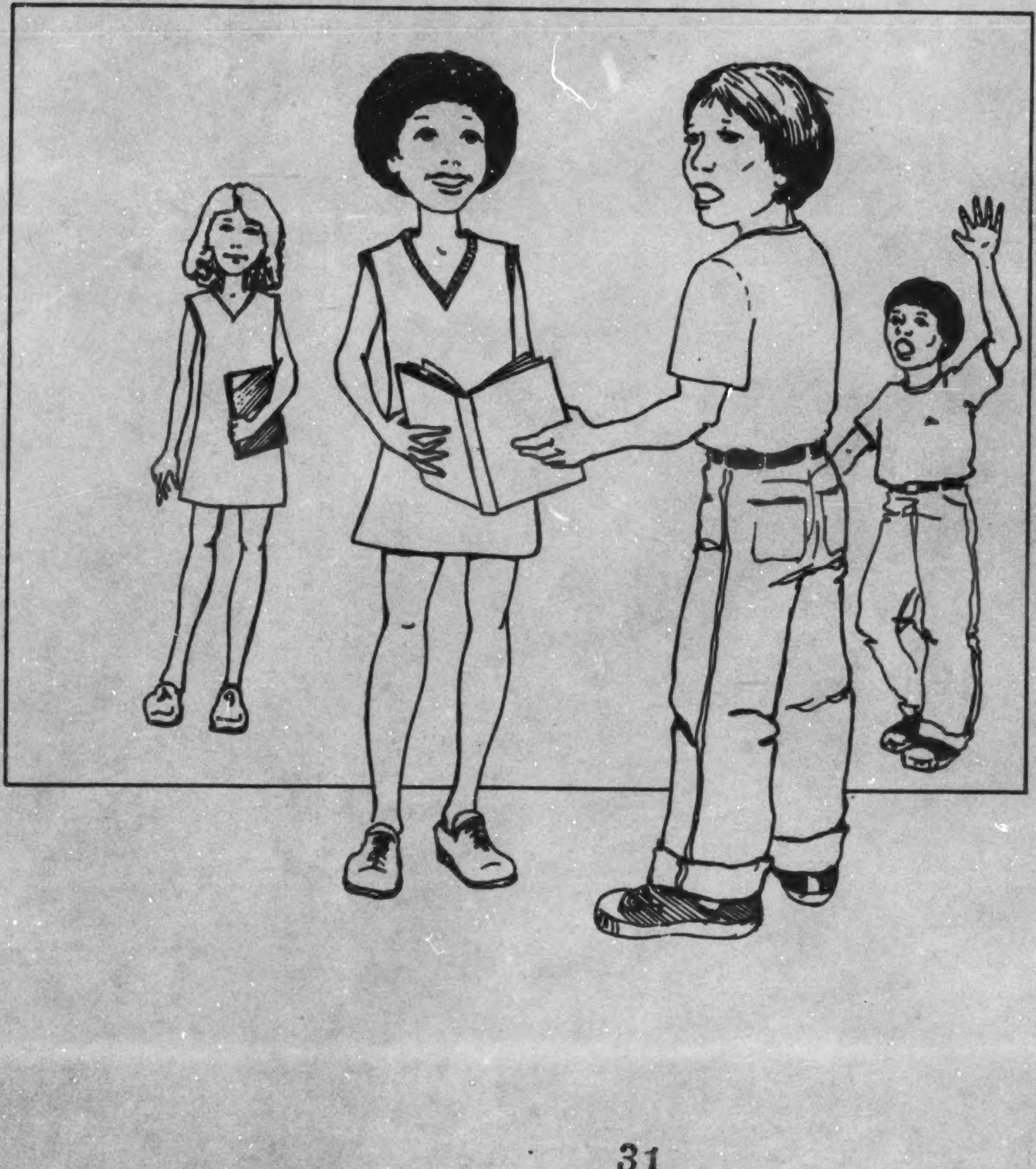
Changing Values of Clothing for People of Different Ages

KINDERGARTEN - Conformity



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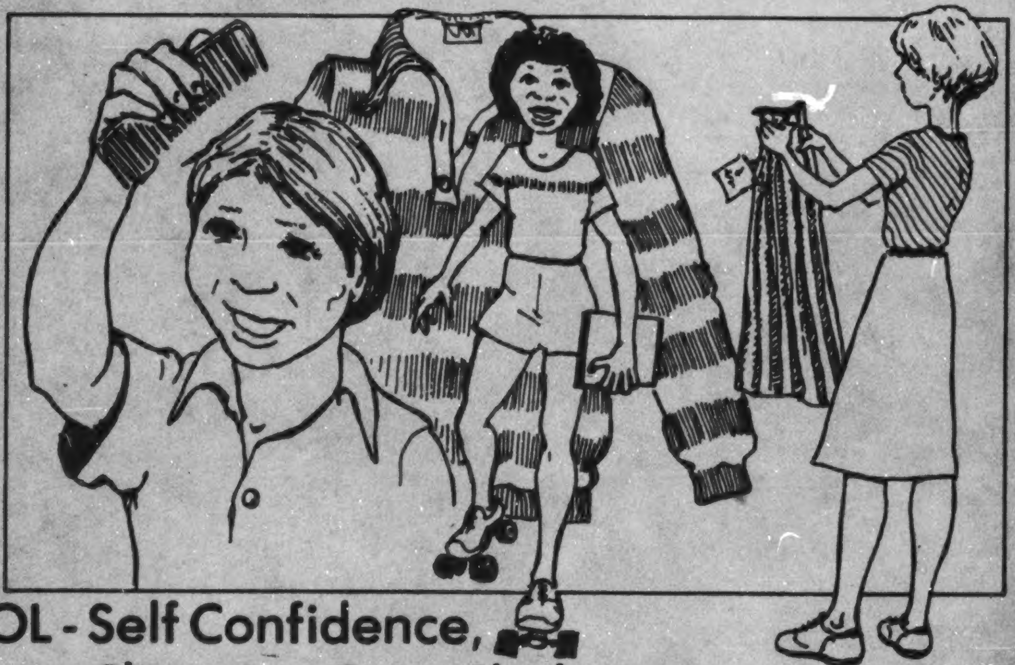
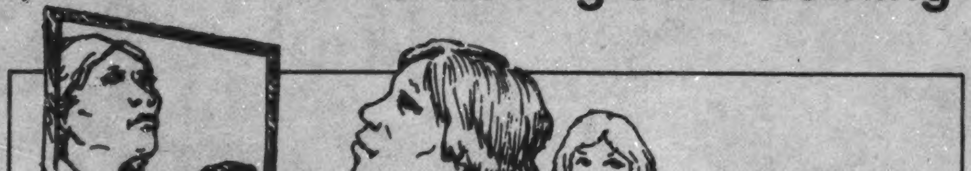


GRADE SCHOOL - Self Confidence, Choosing Own Clothing



ADOLESCENT - Modesty, Sex Appeal

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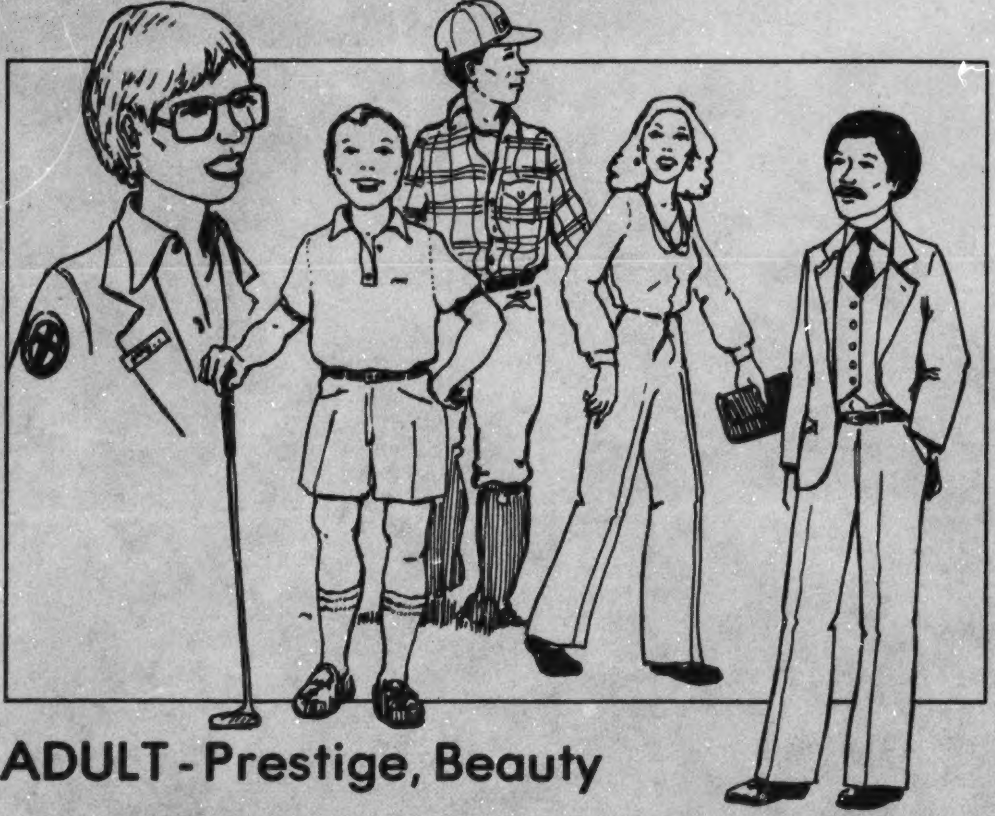
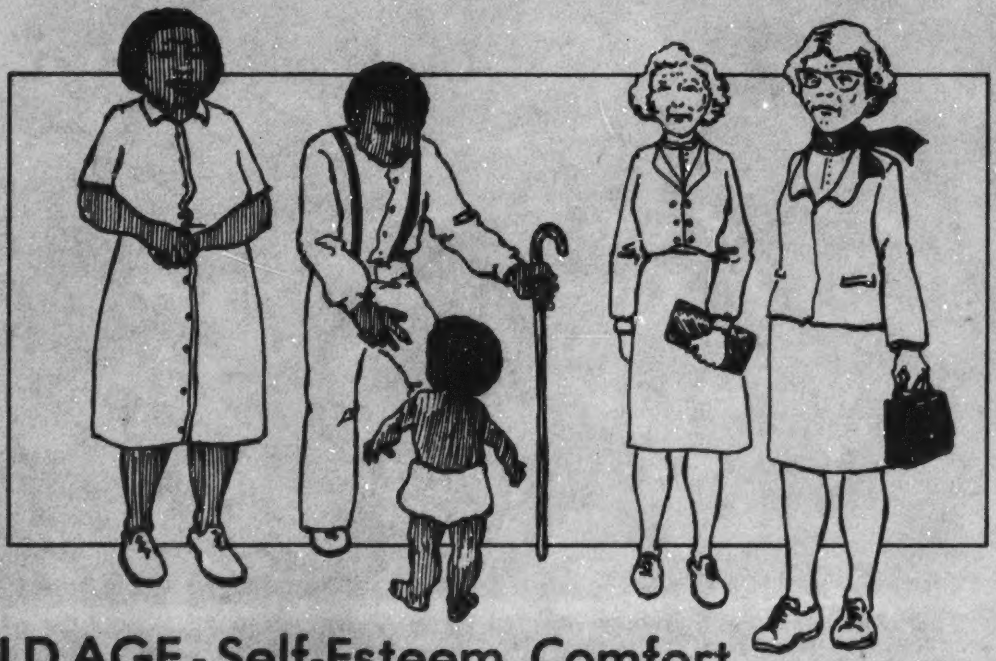
TM-I-11

Changing Values of Clothing for People of Different Ages



ADULT - Prestige, Beauty



OLD AGE - Self-Esteem, Comfort

SIGNIFICANCE OF TEXTILES AND CLOTHING TO THE INDIVIDUAL IN SOCIETY
UNIT I

ASSIGNMENT SHEET #1: INFLUENCES ON CHANGE IN CLOTHING VALUES

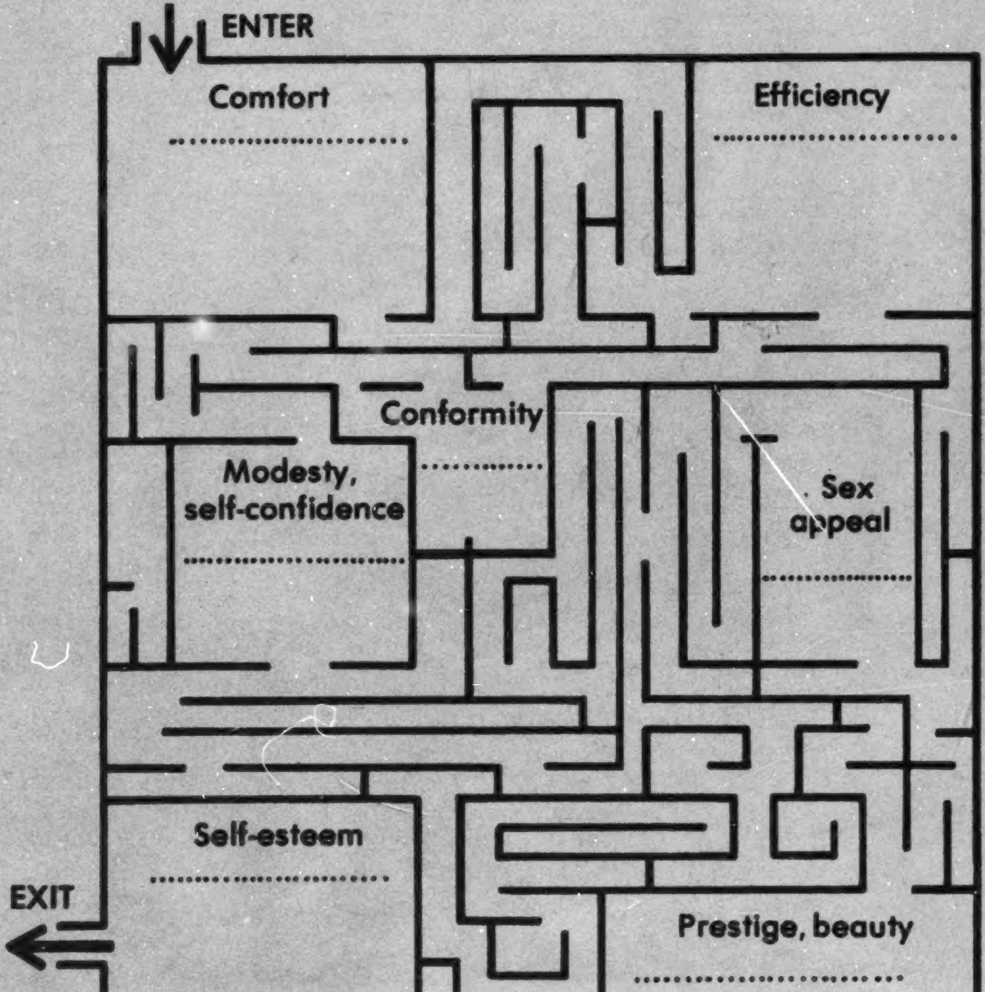
This assignment will help you understand the influences in contemporary living which cause our clothing habits and values to change. Hidden in the box are words that name these social influences. Words may be spelled forward, backward or vertically. Circle each word as you find it.

r	a	d	v	e	r	t	i	s	i	n	g
e	c	a	m	s	y	n	t	f	i	l	m
s	o	c	i	a	l	s	t	a	t	u	s
i	r	o	n	e	r	a	y	m	e	a	m
d	a	r	t	s	n	y	s	i	l	k	o
e	r	a	y	o	o	n	q	l	k	r	t
n	m	m	e	d	i	a	t	y	c	a	s
c	o	t	t	o	t	w	e	e	o	d	u
e	a	s	y	t	i	n	u	m	m	o	c
p	i	l	e	e	d	d	e	p	p	a	l
l	a	m	e	t	a	c	n	o	l	r	o
a	r	a	s	f	r	i	e	n	d	s	t
c	r	e	d	i	t	b	u	y	i	n	g
e	c	s	a	t	r	y	o	n	m	y	n

SIGNIFICANCE OF TEXTILES AND CLOTHING TO THE INDIVIDUAL IN SOCIETY
UNIT I

ASSIGNMENT SHEET #2: HOW CHANGING ROLES CHANGE CLOTHING VALUES

This assignment will help you understand how a person's clothing values change as one's role within the family changes. Each of the boxes in the maze below contains a value related to clothing. Trace a path from the most important value in infancy to the most important value in maturity. Do not cross the same path twice. The starting point is marked for you, as well as the end.


ENTER
Comfort
Efficiency
Conformity
Modesty, self-confidence
Sex appeal
Self-esteem
EXIT
Prestige, beauty

SIGNIFICANCE OF TEXTILES AND CLOTHING TO THE INDIVIDUAL IN SOCIETY
UNIT I

ASSIGNMENT SHEET #3: INFLUENCES ON AN INDIVIDUAL'S WARDROBE SELECTION

This assignment will help you understand the different influences on an individual's selection of clothing items for one's wardrobe. Unscramble the words below to find these influences. The first letter of each word is circled for you. Put the word in the space provided. After each word, give an example of how this influences the individual's choice.

	WORD	**EXAMPLES OF INFLUENCE**
1. OBJ	____________________:	
2. ACTIONERER	____________________:	
3. LACISO FILE	____________________:	
4. REELSUI ITEM	____________________:	
5. TRAPACTIONIPI TOSSPR	____________________:	
6. CATPETORS POTRSS	____________________:	
7. STARPIE	____________________:	
8. CANSED	____________________:	
9. RAGDIGNEN	____________________:	
10. GASWINH RCA	____________________:	
11. YINGDTSU	____________________:	
12. SEENVILIOT	____________________:	

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5. Federal legislation deals with this characteristic in children's clothing.

9. People with figure problems and physical disabilities appreciate this feature.

12. Hems that are ____ allow for several inches of growth.

15. This type of change in the elderly person refers to feelings about self.

18. Clothes with ____ waistlines are good for growing children.

20. Clothes that ____ in place are desirable for people in wheelchairs.

21. Being well-dressed gives the elderly person feelings of ____

22. Many ____ changes occur as a person gets older.

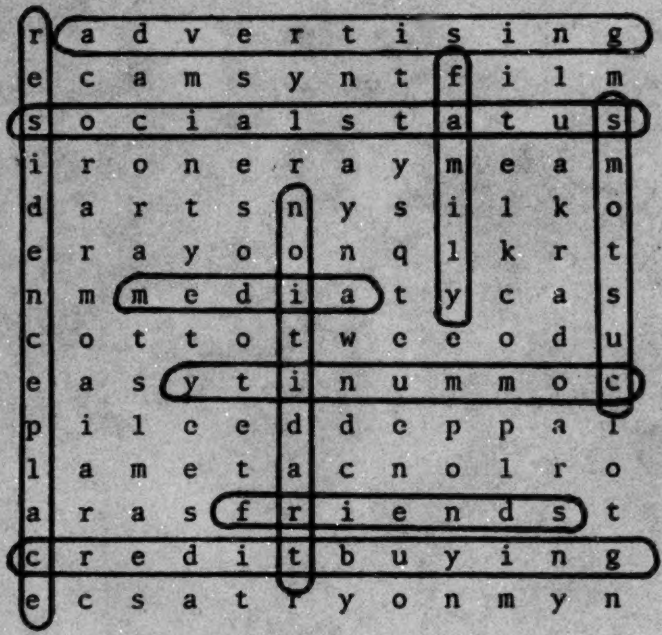
25. When a person retires, ____ is reduced.

27. When a person gets older, shoulders tend to ____.

SIGNIFICANCE OF TEXTILES AND CLOTHING TO THE INDIVIDUAL IN SOCIETY

UNIT I

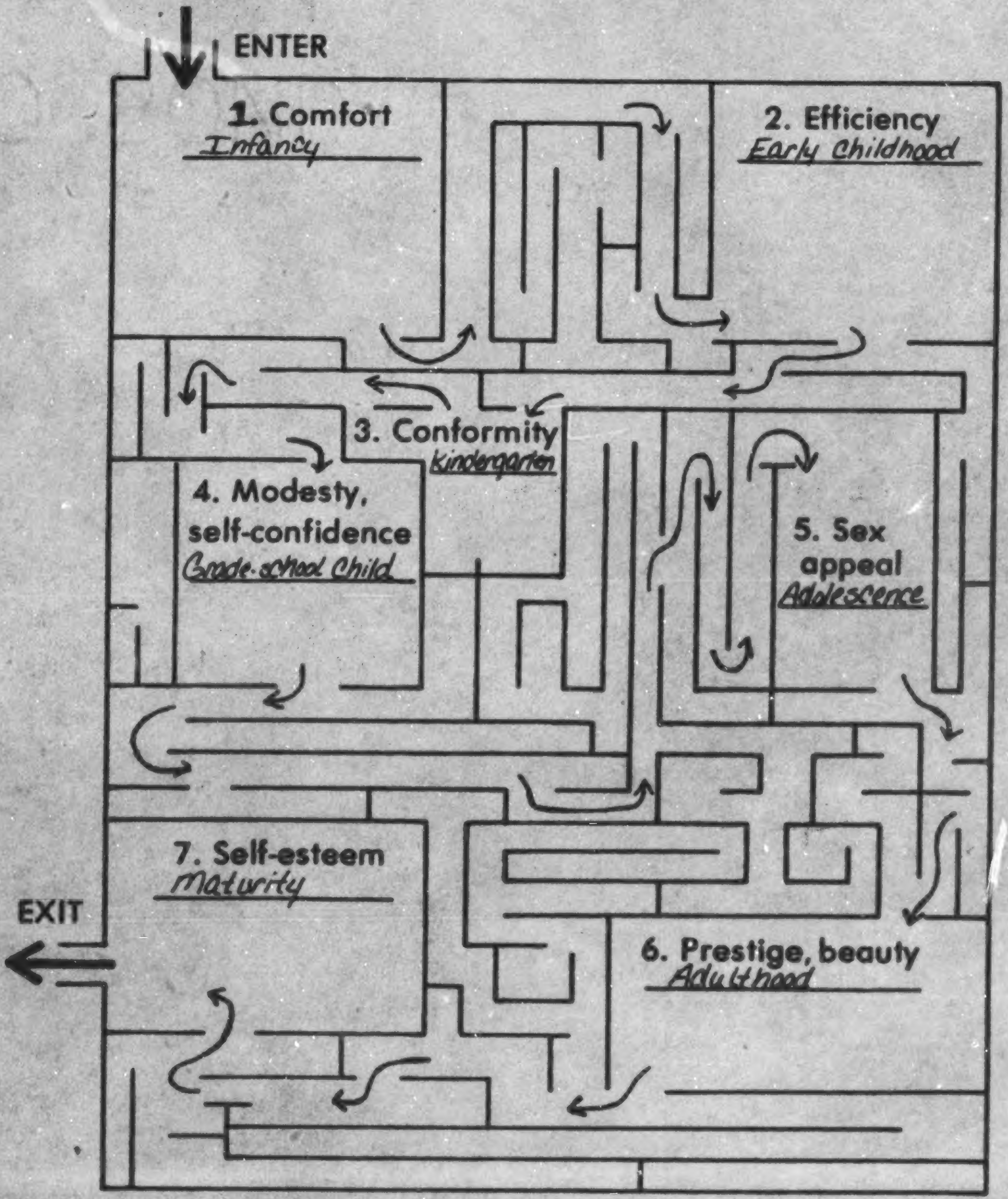
ANSWERS TO ASSIGNMENT SHEET #1



r	a	d	v	e	r	t	i	s	i	n	g
e	c	a	m	s	y	n	t	f	i	l	m
s	o	c	i	a	l	s	t	a	t	u	s
i	r	o	n	e	r	a	y	m	e	a	m
d	a	r	t	s	n	y	s	i	l	k	o
e	r	a	y	o	o	n	q	l	k	r	t
n	m	m	e	d	i	a	t	y	c	a	s
c	o	t	t	o	t	w	c	e	o	d	u
e	a	s	y	t	i	n	u	m	m	o	c
p	i	l	c	e	d	d	c	p	p	a	l
l	a	m	e	t	a	c	n	o	l	r	o
a	r	a	s	f	r	i	e	n	d	s	t
c	r	e	d	i	t	b	u	y	i	n	g
e	c	s	a	t	r	y	o	n	m	y	n

SIGNIFICANCE OF TEXTILES AND CLOTHING TO
THE INDIVIDUAL IN SOCIETY
UNIT I

ANSWERS TO ASSIGNMENT SHEET #2


ENTER
1. Comfort
Infancy
2. Efficiency
Early Childhood
3. Conformity
Kindergarten
4. Modesty, self-confidence
Grade-school Child
5. Sex appeal
Adolescence
6. Prestige, beauty
Adulthood
7. Self-esteem
Maturity
EXIT

SIGNIFICANCE OF TEXTILES AND CLOTHING TO THE INDIVIDUAL IN SOCIETY
UNIT I

ANSWERS TO ASSIGNMENT SHEET #3

Examples of Influence*

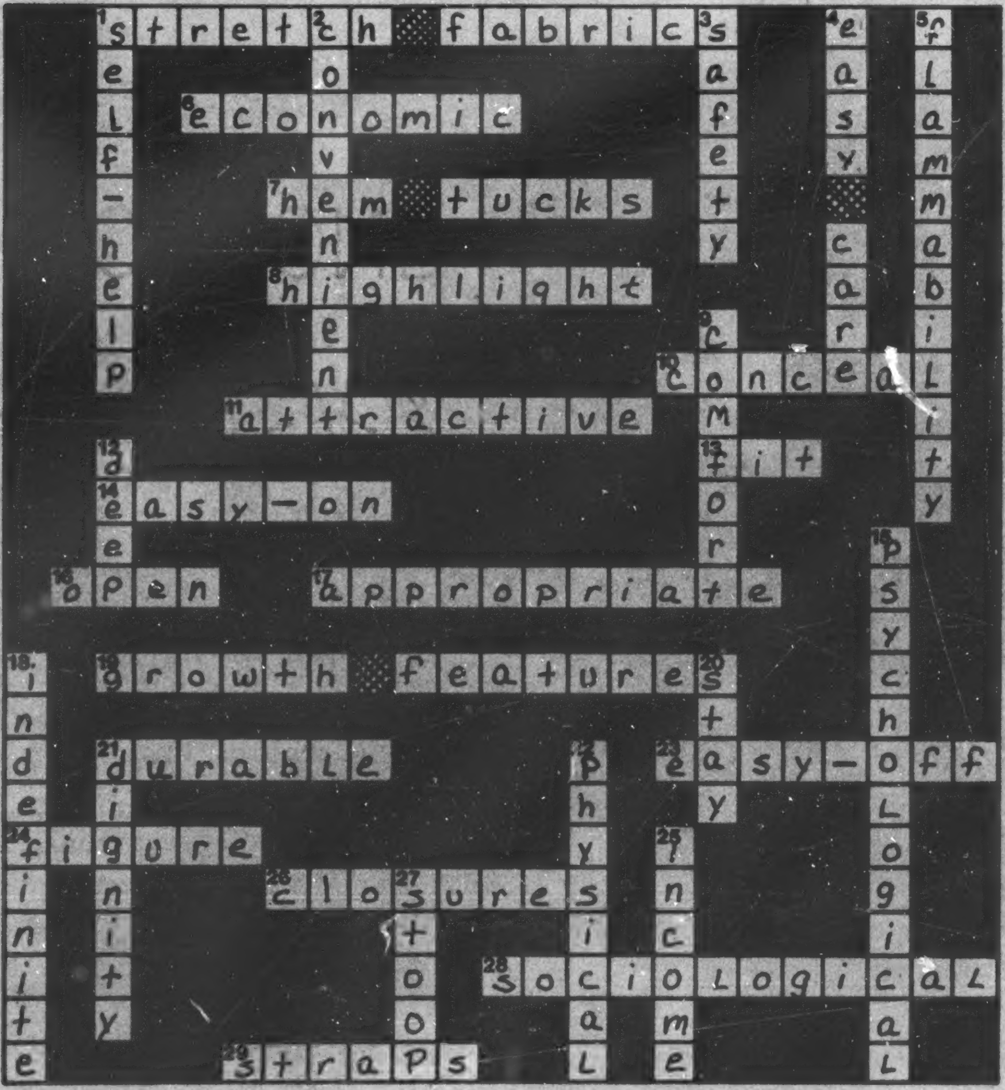
1. Job:
2. Recreation:
3. Social Life:
4. Leisure Time:
5. Participation Sports:
6. Spectator Sports:
7. Parties:
8. Dances:
9. Gardening:
10. Washing Car:
11. Studying:
12. Television:

(For examples of influence, refer to section VI.)

*Note to the teacher: acceptable "examples of influence" will depend on individual situations.

SIGNIFICANCE OF TEXTILES AND CLOTHING TO
THE INDIVIDUAL IN SOCIETY
UNIT I

ANSWERS TO ASSIGNMENT SHEET #4


1 stretch fabrics
2 convenient
3 safety
4 easy care
5 flammability
6 economic
7 hem tucks
8 highlight
9 comfort
10 conceal
11 attractive
12 deep
13 fit
14 easy-on
15 psychological
16 open
17 appropriate
18 indefinite
19 growth features
20 stay
21 durable
21 dignity
22 physical
23 easy-off
24 figure
25 income
26 closures
27 stoop
28 sociological
29 straps
self-help

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SIGNIFICANCE OF TEXTILES AND CLOTHING TO THE INDIVIDUAL IN SOCIETY

UNIT I

UNIT TEST

NAME ____________________

SCORE ____________________

MATCHING: Read the term in the left-hand column and write the letter of the most appropriate definition in the space provided to the left of the number.

terms

_____1. growth features
_____2. prestige
_____3. psychological changes
_____4. psychological comfort
_____5. self-esteem
_____6. self-help features
_____7. sociological changes
_____8. stereotypes
_____9. traditions

definitions

A. a behavior followed by specific groups of people from generation to generation

B. changes in people's feelings about themselves as they reach old age

C. changes in people's relationships with others as they grow and mature, and especially as they reach old age

D. features in children's garments which allow for several inches of growth without renovating or discarding the garment

E. features in children's clothing which make it easy for children to dress themselves without help

F. feelings of well-being and self-worth, especially important for handicapped people and the elderly

G. fixed, unchanging ideas people hold about members of various groups, such as organizations and nationalities

H. prominence or influential status which comes with success, wealth or some other achievement

I. the pride one has in one's self

10. List six pieces of information that are communicated through one's clothing.

A.
B.
C.
D.
E.
F.

11. Name three pieces of information a person's clothing reflects to others over a period of time.

A.
B.
C.

12. List four influences in contemporary living that cause clothing values to change throughout the life cycle.

A.
B.
C.
D.

13. Name four clothing values that change as roles in the family life cycle change.

A.
B.
C.
D.

14. List three factors which influence an individual's wardrobe selection.

A.
B.
C.

15. Name four desirable features in clothing for young children.

A.
B.
C.
D.
E.

16. List four changes in the elderly that have implications for clothing styles.

A.
B.
C.
D.

17. List three desirable features in clothing for the elderly.

A.
B.
C.
D.

18. Name six desirable features in clothing for the handicapped.

A.
B.
C.
D.
E.
F.

SIGNIFICANCE OF TEXTILES AND CLOTHING TO THE INDIVIDUAL IN SOCIETY
UNIT I

ANSWERS TO UNIT TEST

MATCHING

1. D
2. H
3. B
4. F
5. I
6. E
7. C
8. G
9. A

10. A. age
    B. occupation
    C. socio-economic status
    D. marital status
    E. organizational membership
    F. attitudes and interests
    G. emotions
    H. behavior
    I. personality
    J. stereotypes

11. A. self-concept
    B. attitudes toward society
    C. basic needs

12. A. customs and traditions
    B. family, friends and community
    C. change of social status
    D. change of place of residence
    E. advertising
    F. communications, media
    G. credit buying

13. A. comfort
    B. efficiency
    C. conformity
    D. economy
    E. modesty
    F. self-confidence
    G. sex appeal
    H. prestige
    I. beauty
    J. self-esteem

14. A. job
    B. recreational activities
    C. social life
    D. leisure-time pursuits

15. A. easy to care for
    B. durable
    C. flammability
    D. safety
    E. comfort
    F. self-help features
    G. growth features

16. A. physical changes
    B. economic changes
    C. sociological changes
    D. psychological changes

17. A. fit
    B. comfort
    C. easy to put on and take off
    D. appropriate for activities
    E. becoming, attractive

18. A. attractive
    B. conceal figure problems
    C. cover equipment that must be worn
    D. comfort
    E. fit
    F. do not restrain movement, bind, pull or tug
    G. easy to put on and take off
    H. convenient for moving and carrying things
    I. safe
    J. durable
    K. easy to care for
    L. self-help features
    M. contribute to sense of well-being

NATURE OF TEXTILES AND CLOTHING
UNIT II

UNIT OBJECTIVE

At the completion of the unit, the student will have a basic knowledge of the nature of textile fibers, fabrics and finishes, and be able to define textile terms. The student will know the sources of fibers, and whether they are staple or filament, natural or man-made. The student will know physical properties and care requirements. The student will also have a basic knowledge of yarns, blend/combination fabrics, and types of design. The student will understand the processes of fabric construction, finishing and dyeing, and the purposes of textile legislation. The knowledge will be evidenced by completing the assignment sheets and by scoring at least 85% on the unit test.

SPECIFIC OBJECTIVES

After completing this unit, the student will be able to:

1. Match 15 textiles-and-clothing-related terms with their correct definition.
2. Name two sources from which fibers originate.
3. Define staple and filament fibers.
4. Name two kinds of natural fibers and list two examples of each.
5. Name two kinds of man-made fibers and list at least two examples of each.
6. Recognize the physical properties of the natural fibers which affect performance in a fabric.
7. Recognize the physical properties of the man-made cellulosic fibers which affect performance in a fabric.
8. Recognize the physical properties of the man-made synthetic fibers which affect performance in a fabric.
9. List two general care requirements of the natural fibers.
10. List two general care requirements of the man-made fibers.
11. Explain the difference between single, ply and novelty yards.
12. Define blended and combination fabrics.

13. Give two reasons why fibers are blended.

14. List three common blends.

15. List three methods of fabric construction.

16. Match names for specific methods of fabric construction with their correct definitions.

17. Name two processes used in finishing fabrics.

18. Name three special-purpose finishes.

19. Name and briefly define three dyeing processes.

20. Name two types of design and give two examples of each.

21. Name three pieces of textile legislation and give one reason why each was passed.

NATURE OF TEXTILES AND CLOTHING
UNIT II

SUGGESTED ACTIVITIES

I. Instructor

A. Provide students with unit objectives.

B. Provide students with information outline and assignment sheets.

C. Discuss unit and specific objectives.

D. Provide resources for the completion of unit activities.

E. Make transparencies.

F. Provide students with hand-outs.

G. Discuss assignments to be completed by students.

H. Evaluate student assignment sheets and unit tests.

II. Students

A. Read objectives.

B. Read information outline and assignment sheets.

C. Consult resources provided by instructor for completion of unit activities.

D. Discuss with instructor and other students the assignments to be completed.

E. Take unit test.

INSTRUCTIONAL MATERIALS

I. Included in this unit:

A. Objectives

B. Suggested activities

C. Information outline

D. Transparency masters

1. TM - II - 1 Abrasion resistance
2. TM - II - 2 Blended and combination fabric
3. TM - II - 3 Dimensional stability
4. TM - II - 4 Applied design - printing
5. TM - II - 5 Applied design - surface
6. TM - II - 6 Dyeing process
7. TM - II - 7 Heat conduction
8. TM - II - 8 Moisture absorbency
9. TM - II - 9 Dyeing process
10. TM - II - 10 Resiliency
11. TM - II - 11 Static electricity
12. TM - II - 12 Waterproof finish
13. TM - II - 13 Water repellent finish
14. TM - II - 14 Staple and filament fibers
15. TM - II - 15 Natural fibers and man-made fibers
16. TM - II - 16 Yarns (single, ply and novelty)
17. TM - II - 17 Knits (warp and filling)
18. TM - II - 18 Weaves (plain, twill and satin)
19. TM - II - 19 Weaves (simple figured, complex figured and leno)
20. TM - II - 20 Weaves (double-cloth and pile)
21. TM - II - 21 Structural design (yarns, weave and knit)

E. Assignment Sheets

1. AS #1 Fiber identification - natural fibers
2. AS #2 Fiber identification - man-made fibers
3. AS #3 Yarn identification
4. AS #4 Weaves

        5. AS #5 Dyeing processes
        6. AS #6 Types of design

    F. Answers to assignment sheets

    G. Unit test

    H. Answers to unit test

II. References:

    A. Books

        1. AHEA. Textiles Handbook. 3rd ed., American Home Economics Association, Washington, D.C.

        2. Craig, Hazel T. Clothing: A Comprehensive Study. Philadelphia: J.B. Lippincott Co., 1973.

        3. Hollen, Norma, and Sadler, Jane. Textiles. New York: Macmillan Co., 1973.

        4. "Facts About Fibers." What's New in Home Economics, reprint. New York: Reuben H. Donnelly Corp., 1968.

    B. Individualized instruction unit

        1. Fibers and Fabrics. Instructional Materials Laboratory, University of Missouri, Columbia, Missouri, 65211, 1979.

NATURE OF TEXTILES AND CLOTHING
UNIT II

INFORMATION OUTLINE

I. Terms and Definitions

A. Abrasion resistance - the ability of a fiber to resist the rubbing or abrasion of everyday use. (TM #1)

B. Alkali - an element in soaps and bleaches which is soluble in water.

C. Antiseptic finish - makes a fabric bacteria-resistant and prevents decay and damage from perspiration.

D. Anti-static finish - prevents the accumulation of static electricity.

E. Bleaching - whitening of textiles and removing of impurities in fabrics.

F. Blended fabrics - two or more fibers are blended together before they are spun into yarns. (TM #2)

G. Bobbinet method - the method of lacemaking which produces net and net applique.

H. Bonding (fusing) - webs of fibers adhesively bonded together under extremely high heat and pressure.

I. Brushing - raising a nap with circular brushes.

J. Calendering - pressing the finished fabric between rollers to make it smooth and glossy.

K. Cellulose - the basic materials of all plants; fibers made from plants.

L. Combination fabrics - yarns of one fiber are used in the warp and yarns of another fiber are used in the filling. (TM # 2)

M. Crease (wrinkle) resistant - the ability to withstand the bending and flexing that produces wrinkles; also makes fabrics stiff and inflexible.

N. Dimensional stability - the ability of a fabric to maintain its original size and shape. (TM #3)

O. Direct printing - fabric passes between a large cylinder and engraved rollers which transfer the color. (TM #4)

P. Discharge printing - some of the dye of the background is removed leaving a white design on colored fabric.

Q. Embossing - a surface design pressed into a fabric with heat, moisture and steam. (TM #5)

R. Felting - compressing fibers together with heat, moisture, agitation and pressure.

S. Fiber (stock) dyeing - dyeing fibers before they are spun into yarns. (TM #6)

T. Flocking - fabric is printed with an adhesive, then dusted with flocks, or short fibers. (TM #5)

U. Gas fading - a color change that occurs in some synthetic fibers with exposure tc gasses in the air.

V. Gluing - gluing materials to fabric to form designs.

W. Hand-painting - painting a design onto a fabric or garment section.

X. Heat conduction - the tendency of a fabric to conduct heat along the fibers. (TM #7)

Y. High wet modulus rayon - fibers that have been chemically treated to provide for high wet strength.

Z. Interlocking - methods of constructing non-woven fabrics where fibers are interlocked together.

AA. Leaver method - the method of lacemaking which produces Alençon, Chantilly and tulle laces.

BB. Mildew - a type of mold which occurs under moist, warm conditions which grows on and damages natural fibers.

CC. Moiré - a mechanical method of producing a watered appearance. TM #5

DD. Moisture absorbency - the ability of a fiber to take up water. (TM #8)

EE. Nottingham method - the method of lacemaking which produces Nottingham lace.

FF. Piece dyeing - dyeing the fabric after it is woven. (TM #9)

GG. Pilling - tiny balls ("pills") of spun yarn that may appear on the surface of some synthetic fabrics.

HH. Resiliency - the ability of a fiber or fabric to recover, over a period of time, from stretching or twisting. (TM #10)

II. Resist printing - before piece-dyeing, a design is printed on white fabric with a chemical that resists dye.

JJ. Schiffli method - the method of lacemaking which produces Point de Venise and Richelieu laces.

KK. Screen printing - a paste color is forced through a screen onto the fabric, with a different screen used for each color. (TM #4)

LL. Solution dyeing - adding color to the spinning solution before the fibers are formed. (TM #6)

MM. Stain-and-spot-resistant finish - protects fabrics from spills.

NN. Static electricity - electric charges caused by rubbing fabrics together. (TM #11)

OO. Tensile strength - the ability of a fabric to withstand tension.

PP. Viscose rayon - conventional rayon made from purified cellulose.

QQ. Wash-and-wear fabrics - fabrics which require a minimum amount of care.

RR. Waterproof finish - enables the fabric to shed water under all pressures; fabric does not breathe. (TM #12)

SS. Water repellent finish - makes a fabric resistant to wetting but not waterproof; fabric still breathes. (TM #13)

TT. __Weighting__ - adding substances to a yarn or fabric to add weight.

UU. __Wet strength__ - the ability of a fabric to withstand tension when wet.

VV. __Wicking__ - the process by which moisture moves along a fiber to air where it evaporates.

WW. __Yarn dyeing__ - dyeing yarns before they are woven into a fabric. (TM #9)

II. Fibers originate from natural and/or industrial sources.

III. __Staple fibers__ are short fibers which are spun and twisted to make yarns. (__NOTE__: Filament wool fibers are twisted into woolen yarns.) (TM #14)

IV. __Filament fibers__ are long fibers which are twisted together to make yarns. (__NOTE__: Filament wool fibers are twisted into worsted yarns.) (TM #14)

V. __Natural fibers__ are of two kinds. (TM #15, AS #1)

A. Natural cellulosic fibers are cotton and linen.

B. Protein fibers are silk and wool.

VI. __Man-made fibers__ are of two kinds. (TM #15, AS #2)

A. Man-made cellulosic fibers include rayon, acetate and triacetate.

B. Synthetic fibers include nylon, polyester, acrylic and modacrylic.

VII. Each fiber has physical properties which affect its performance in a fabric.

VIII. __Properties of cotton__ include the following:

A. Because cotton is low in resiliency, it wrinkles easily.

B. Cotton is fair in heat conduction; therefore, it is comfortable to wear in summer. (TM #7)

C. Cotton is high in moisture absorbency and so it does not build up static electricity. (TM #8)and (TM #11)

D. Cotton has a high amount of natural shrinkage.

E. Cotton reacts well to alkali and therefore is easily laundered.

F. Cotton can be treated with chlorine bleach. (NOTE: Bleach must be rinsed out completely to prevent weakening the cotton fabric.)

G. Cotton is high in wet strength; therefore, it can be laundered in a washing machine.

H. Cotton is resistant to heat damage; it can be washed in hot water, machine dried at higher temperatures and ironed with a hot iron.

I. Cotton loses strength if continuously exposed to sunlight.

J. Cotton is attacked by mildew and should not be put away or stored damp.

K. Cotton can be safely stored without attack from moths.

L. Cotton ignites easily and burns freely, as it is cellulosic.

IX. Properties of linen include the following:

A. Linen is low in resiliency and so it wrinkles easily. (TM #10)

B. Linen is high in heat conduction and therefore it is comfortable to wear in the summer. (TM #7)

C. Linen is high in moisture absorbency; therefore, it does not build up static electricity . (NOTE: When fibers absorb moisture, electric charges are not built up by rubbing. Also, because of high moisture absorbency, linen fabrics are comfortable for hot-weather wear.) (TM #8) and (TM #11)

D. Because linen fibers swell when wet; they will also shrink.

E. Linen reacts well to alkali, and therefore is easily laundered.

F. Linen reacts fairly well to chlorine bleach; chlorine bleach can be used safely in recommended amounts.

G. Linen is very high in wet strength.

H. Linen is resistant to heat damage and so can be washed in hot water, dried at higher temperatures and ironed with a hot iron. (NOTE: Pressing along folds and creases weakens the fabric.)

I. Linen is resistant to sunlight.

J. Because linen is attacked by mildew, it should not be stored damp.

K. Linen is resistant to attack by moths.

L. Linen ignites easily and burns freely as it is cellulosic.

X. Properties of silk include the following:

A. Silk is moderate in resiliency and therefore is moderately wrinkle-resistant and retains its shape fairly well. (TM #10)

B. Silk is a non-conductor of heat. (TM #7)

C. Silk absorbs moisture; therefore, it is comfortable to wear in warmer climates. (NOTE: Unlike other absorbent fibers, silk generates static electricity.)(TM #8)and(TM #11)

D. Silk has a normal amount of shrinkage, but can be restored to original size by ironing with a moderately warm iron.

E. Silk can be damaged by alkali and should be laundered carefully with a mild soap in lukewarm water.

F. Silk is damaged by chlorine bleach, but can be treated with hydrogen peroxide bleach using normal precautions. (NOTE: Many silk garments have labels stating "dry clean only". This may be due to the method of dyeing, or to the fabric used for interfacing.)

G. Silk is the strongest natural fiber when dry, but weakens slightly when wet.

H. Silk is somewhat sensitive to heat and should be ironed while still damp with a moderately warm iron.

I. Silk weakens quickly with continual exposure to sunlight.

J. Silk is resistant to mildew, but under extremely damp conditions can mildew.

K. Silk is not attacked by moths.

L. Silk burns slowly and is sometimes self-extinguishing, depending on the yarn and fabric construction.

XI. Properties of wool include the following:

A. Wool is excellent in resiliency; it sheds wrinkles and returns to its original shape after wearing. (TM #10)

B. Wool does not conduct heat; it is a good choice for winter clothes. (NOTE: Wool has good insulating properties.)(TM #7)

C. Wool tends to repell water; however, once penetrated by water, wool absorbs large amounts and is very slow to dry. (TM #8) and(TM #13)

D. Wool shrinks easily; therefore, it should be washed in cold water with minimum agitation, or dry-cleaned.

E. Wool is easily damaged by strong soaps and detergents, so dry-cleaning is preferred to laundering.

F. Wool is easily damaged by chlorine bleach. (NOTE: Wool fabrics can be laundered using mild or neutral soaps and oxygen bleach.)

G. Wool is very low in wet strength and so it must be handled carefully when wet.

H. Wool is easily damaged by high heat and therefore should be steam pressed with an iron that is not too hot, using a press cloth.

I. Wool is damaged by prolonged exposure to sunlight.

J. Wool is normally resistant to mildew unless it is allowed to remain damp for long periods.

K. Wool can be damaged extensively by moths unless treated with a moth-proofing finish.

L. Wool does not burn easily and tends to be self-extinguishing.

XII. Properties of the man-made cellulosic fibers include the following:

A. Viscose rayon:

1. Blends well with both natural and man-made fibers. (TM #2)

2. Is high in moisture absorbency, making it easy to dye and comfortable to wear. (TM #8)
3. Is weaker when wet than when dry.
4. Shrinks easily.
5. Is easily damaged by heat and so must be pressed at low temperatures.
6. Is easily damaged by alkaline solutions and so it must be laundered carefully.
7. Burns readily.
8. Can be given many different finishes.
9. Has fair abrasion resistance. (TM #1)
10. Has low resiliency. (TM #10)
11. Has poor dimensional stability. (TM #3)
12. Is weakened by exposure to sunlight.
13. Is susceptible to mildew.
14. Is damaged by acid substances.

B. High wet modulus rayon:

1. Has moderate dry and wet strength.
2. Has good dimensional stability. (TM #3)
3. Has moderate abrasion resistance. (TM #1)
4. Is weakened by light.
5. Is damaged by acids.
6. Is susceptible to mildew.
7. Is low in resiliency. (TM #10)

C. Acetate:

1. Takes dye easily.
2. Does not fade in sunlight, but the fiber is weakened.
3. Does not fade from perspiration stain.

4. Is very sensitive to heat, so care must be taken in washing and pressing.

5. Is a weak fiber and becomes weaker when wet.

6. Is subject to build-up of static electricity. (NOTE: Because of static electricity, 1) acetate will cling to the wearer, and 2) it is a very warm fabric to wear.) (TM #11)

7. Is not readily attacked by moths and mildew.

D. Triacetate:

1. Resists heat damage; therefore, it can be washed and pressed at higher temperatures than acetate.

2. Is more resistant to sunlight than acetate.

3. Is not attacked readily by moths and mildew.

4. Is low in moisture absorbency. (TM #8)

XIII. Properties of the man-made synthetic fibers include the following:

A. Synthetic fibers are made from coal, petroleum and natural gas; therefore, when these energy sources are exhausted, there will be an insufficient supply of these fibers.

B. Synthetic fibers will be softened or melted by heat.

C. Synthetic fibers can be heat-set to retain their shape permanently.

D. Synthetic fibers are low in moisture absorbency; they dry quickly without shrinking. (TM #8)

E. Synthetic fibers are uncomfortable to wear in humid weather because body perspiration does not evaporate freely.

(NOTE: Some synthetic fibers have finishes which provide for moisture transfer, thus creating a feeling of comfort. Examples: Visa, Texfi-Extra, Zelcon)

F. Synthetic fibers are difficult to dye.

G. Synthetic fibers are subject to a build-up of static electricity. (TM #11)

H. Synthetic fibers attract dirt and lint due to static electricity. (TM #11)

I. Synthetic fibers tend to cling to the wearer due to static electricity. (TM #11)

J. Synthetic fibers have excellent resiliency and so they recover their original size and shape after being worn. (TM #10)

K. Synthetic fibers resist damage from moths, mildew and bacteria.

L. Synthetic fibers do not wrinkle easily.

M. Synthetic fibers are easily stained by oil and grease.

N. Synthetic fibers "pill" readily unless heat-set or unless a special finish is used.

(NOTE: In addition to the above common properties, each individual synthetic fiber has its own particular properties.)

O. Nylon has the following specific characteristics:

   1. It is one of the strongest fibers.
   2. It is one of the lightest fibers.
   3. It has excellent abrasion resistance. (TM #1)
   4. It has great elasticity.
   5. It is a "color scavenger" and must therefore be washed frequently. (NOTE: White nylon should be washed only with white fabrics.)

P. Polyester has the following specific characteristics:

   1. It has great strength.
   2. It has excellent abrasion resistance. (TM #1)
   3. It has high resiliency. (TM #10)
   4. It can be heat-set so garments will keep their shape.
   5. It is resistant to acids and alkalines and so it can be bleached with ordinary cotton-type bleaches.

Q. Acrylic fibers have the following specific characteristics:

   1. They can be made into bulky yarns, in part due to the staple fiber, and therefore have good insulating properties. (TM #14)
   2. They feel as soft and warm as wool while being much easier to care for and less scratchy than wool.
   3. They are not affected by weather and sunlight.

4. They are heat sensitive.

5. They burn freely and melt.

R. Modacrylic fibers have the following specific characteristics:

1. They are very heat sensitive.

2. They can be molded into desired shapes easily.

3. They cannot be washed or ironed at high temperatures, due to heat sensitivity.

4. They should not be dried in an automatic dryer; line or air-dry.

5. They are flame resistant.

6. They are not easily damaged by chemicals.

7. They are used to blend with acrylics. (TM #2)

XIV. General care requirements of natural fibers are:

A. They must be protected from attack by moths, carpet beetles and fungi.

B. They require pressing.

C. Most natural fibers require only reasonable care; only some require special care.

XV. General care requirements of man-made fibers are:

A. They cannot withstand high temperatures.

B. They are easy to wash and quick-drying.

C. They require little ironing.

XVI. A single yarn is made from a single filament or from a group of staple or filament fibers twisted together. (TM #14 and TM #16) (AS #3)

XVII. A ply yarn is made by twisting together two or more single yarns. (TM #16) (AS #3)

XVIII. A novelty yarn is made with some built-in irregularity in order to produce an unusual appearance or texture. (TM #16) (AS #3)

XIX. Natural characteristics of fibers may be changed in fabric blends and combination fabrics. (TM #2) (AS #3)

A. Blended fabrics are made by blending together two or more fibers before they are spun into yarns. (TM #2)

B. Combination fabrics are woven with yarns of one fiber in the lengthwise grain and yarns of another fiber in the crosswise grain. (TM #2)

(NOTE: Both blended and combination fabrics are commonly called blends.)

XX. Fibers and fabrics are blended for economic, aesthetic and functional reasons. (TM #2)

A. Cotton makes a blend more economical and gives it greater absorbency for increased comfort. (TM #8)

B. Rayon blends well with both natural and man-made fibers; with high moisture absorbency it is easy to dye. (TM #8)

C. Rayon is used in blends because it is inexpensive.

D. Blending rayon with other fibers increases its versatility.

E. Triacetate is often blended with cotton or rayon.

F. Nylon is blended with other fibers to give strength and abrasion resistance to the fabric. (NOTE: When nylon is blended with wool the cost is reduced.) (TM #1)

G. Polyester is blended with other fibers to produce "wash and wear" or "permanent press" fabrics, and to reduce cost.

H. Polyester, when blended with cotton, contributes durability, resistance to wrinkles and shrinkage, and ease of care.

I. Modacrylic fibers are often blended with other fibers such as cotton or acrylic for use in knitted garments where flame resistance is a special advantage.

J. Wool and acrylic fibers both produce warmth; acrylic fibers are blended with wool to reduce cost, shrinkage and attraction for moths.

K. Wool, silk and polyester fibers give crease resistance, but polyester fibers cost less than wool or silk.

L. Polyester blended with wool or silk gives fabrics a crisper appearance.

M. Nylon and silk provide strength and resilience, but silk is too expensive for general use. (TM #10)

N. Cotton, linen and rayon are used where absorbency is important; however, linen increases the cost of the item. (TM #8)

XXI. Fabrics may be constructed by methods such as interlocking of fibers, braiding, netting and lacemaking, knitting and weaving.

  A. Methods of interlocking fibers are felting and bonding, or fusing. (NOTE: These are referred to today chiefly as non-wovens.)

  B. In braiding, three or more yarns are interlaced lengthwise and diagonally to form a fabric. (NOTE: One of the first examples of braiding was the hand-made braided rug. Today, braids are used as trim or fashioned into unique garments.)

  C. Lacemaking methods include leaver, bobbinet, Nottingham and Schiffli methods.

  D. Methods of making knitted fabrics include warp knits, filling knits and double knits. (TM #17)

  E. Weaves are plain, twill, satin, leno (or gauze), figured, double-cloth and pile. (TM # 18, 19, and 20) (AS #4)

XXII. Finishes may be applied to fabrics to produce and control desired qualities.

  A. Bleaching, brushing and weighting are processes used in finishing many fabrics.

  B. Special-purpose finishes include antiseptic, antistatic, crease- and wrinkle-resistant, wash-and-wear, stain-and-spot resistant and water-repellent finishes. TM #13

XXIII. The dyeing process utilized affects the performance of the fabric. (NOTE: Dyeing processes include solution, fiber (or stock), yarn and piece dyeing.) (TM #2, 6, and 9) (AS #5)

XXIV. The fabric design influences the appearance, care and use of fabric.

  A. Structural design, formed when the fabric is constructed, depends on the yarn type, weave or knit. (TM #21)

  B. Applied design includes printing and surface designs. (AS #6)

    1. Printing methods are direct, discharge, resist and screen. (TM #4)

    2. Surface designs include embossing, flocking, gluing, hand-painting and moiré. (TM #5)

XXV. Three important textile laws affect labeling and advertising of textile products.

A. The Wool Products Labeling Act was passed for two reasons:

   1. Some rayon fabrics closely resemble wool gaberdine.

   2. Some textile manufacturers were combining used wool with new wool and selling the fabric as new wool.

B. The Fur Products Labeling Act was passed to protect consumers from deceptive labeling and advertising of fur products.

C. The purposes of the Textile Fiber Products Identification Act were:

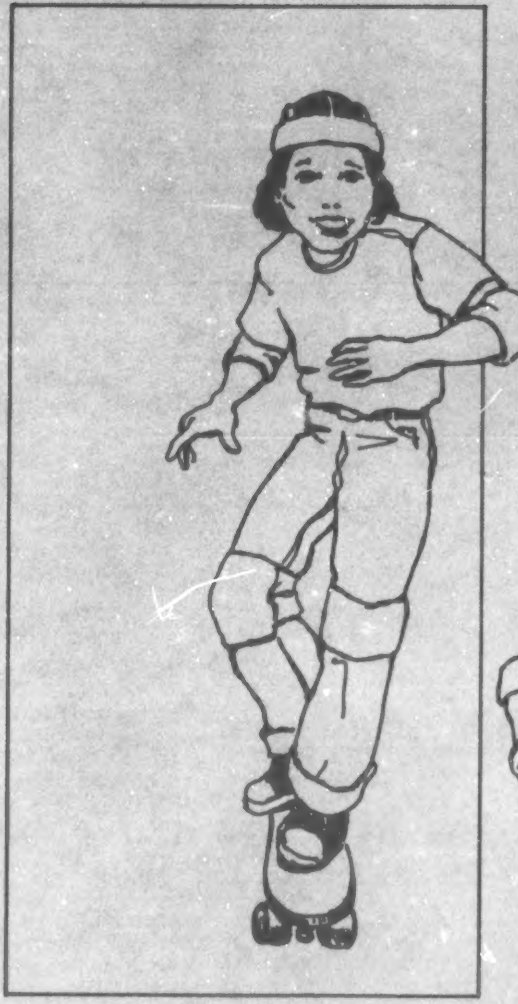
   1. Consumers were protected by being given accurate information about textile fabrics.

   2. Textile producers were protected from unfair competition caused by the use of substitute materials.

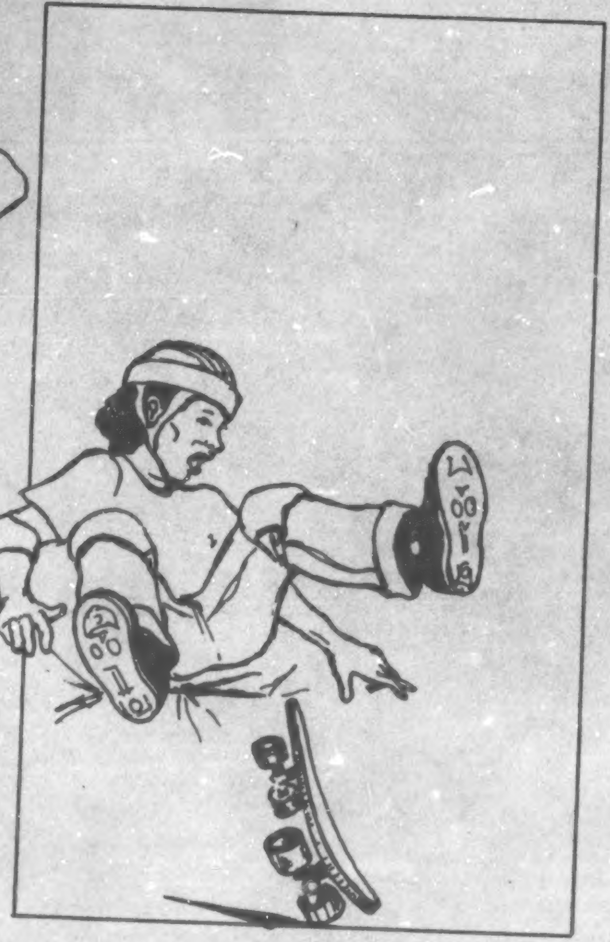
D. The Rule on Care Labeling of Textile Wearing Apparel was passed so that consumers would have care information available when the product needed care.

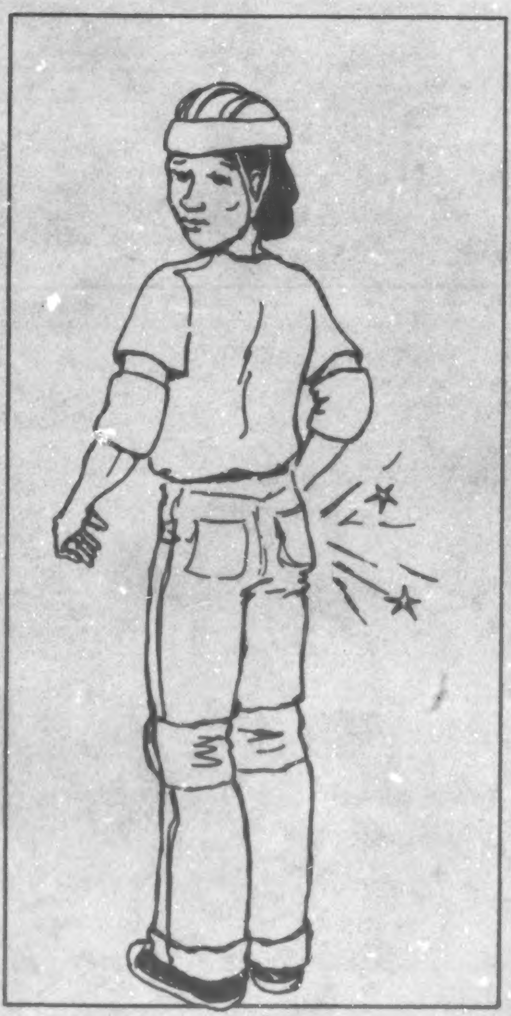
E. The Flammable Fabrics Act prohibits the sale of clothing which is dangerously flammable.

Abrasion Resistance



68

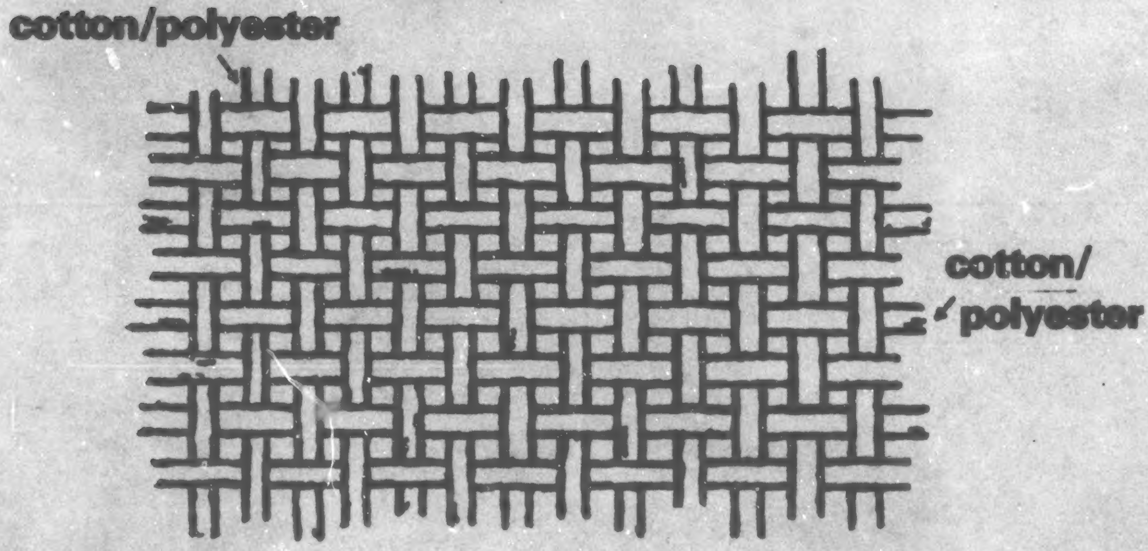




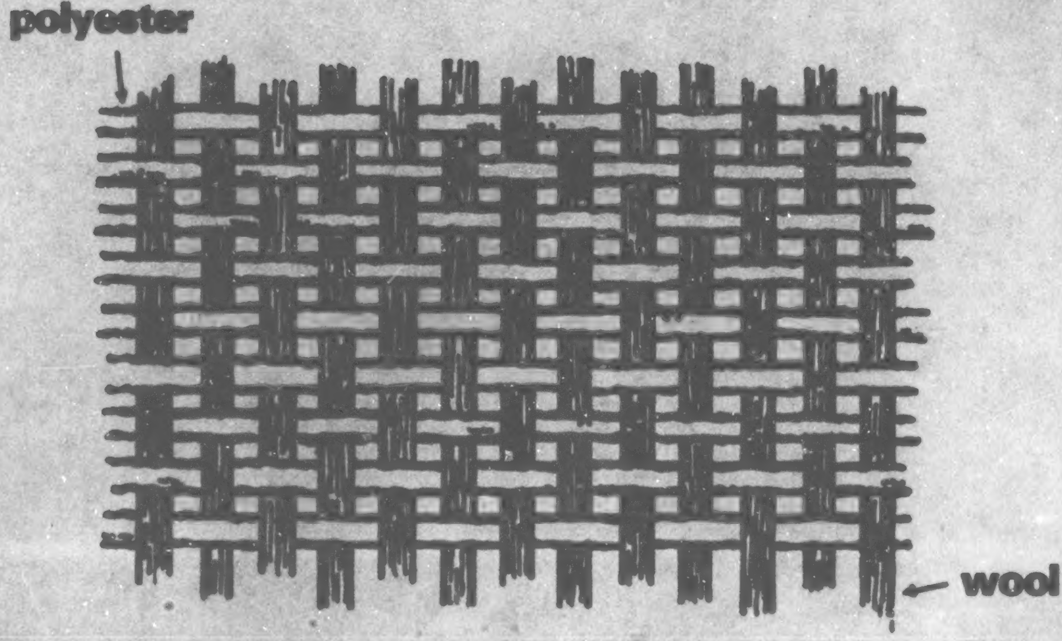
69

Blended and Combination Fabric

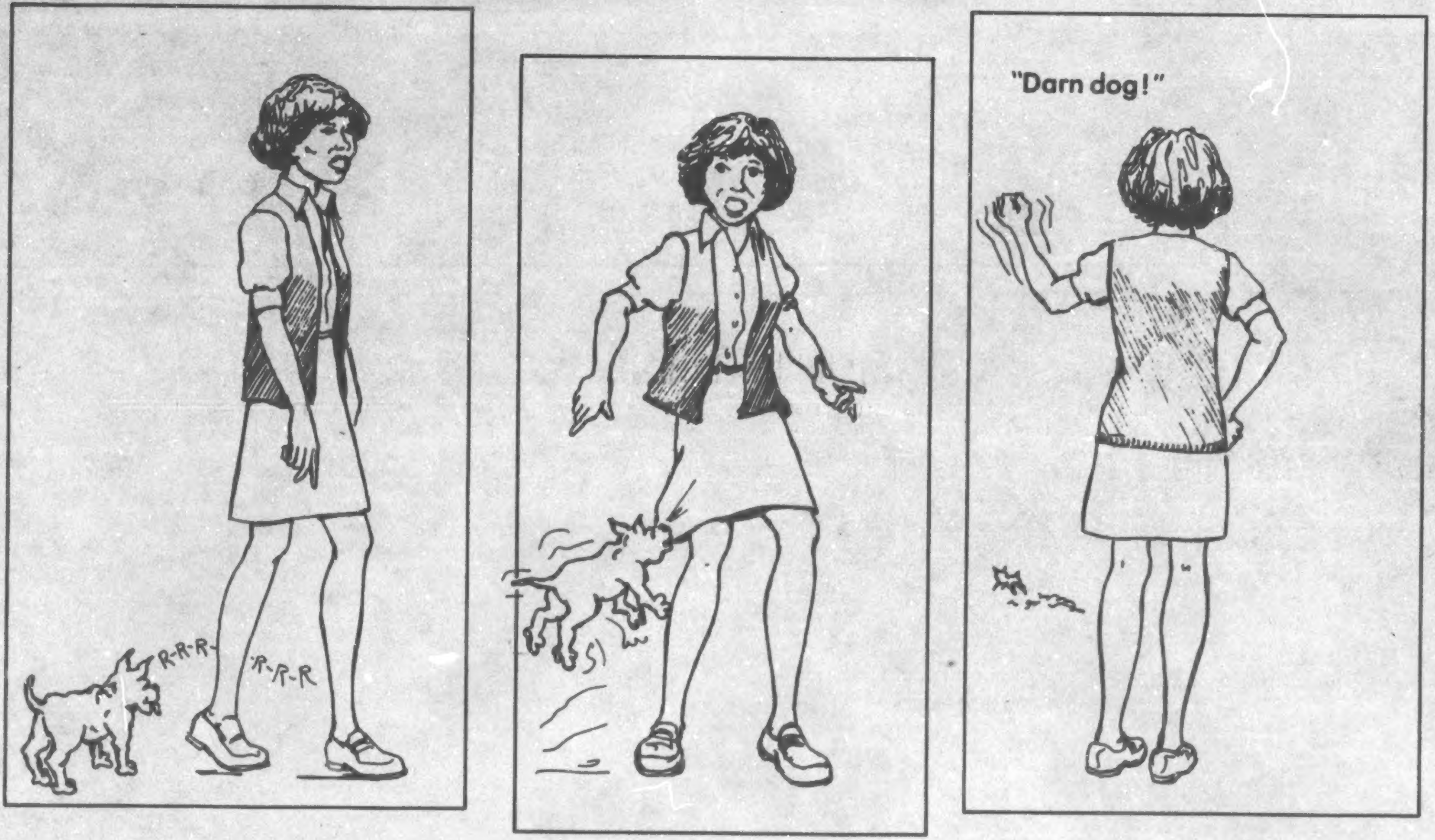
blended fabric


cotton/polyester
cotton/
polyester

combination fabric


polyester
wool

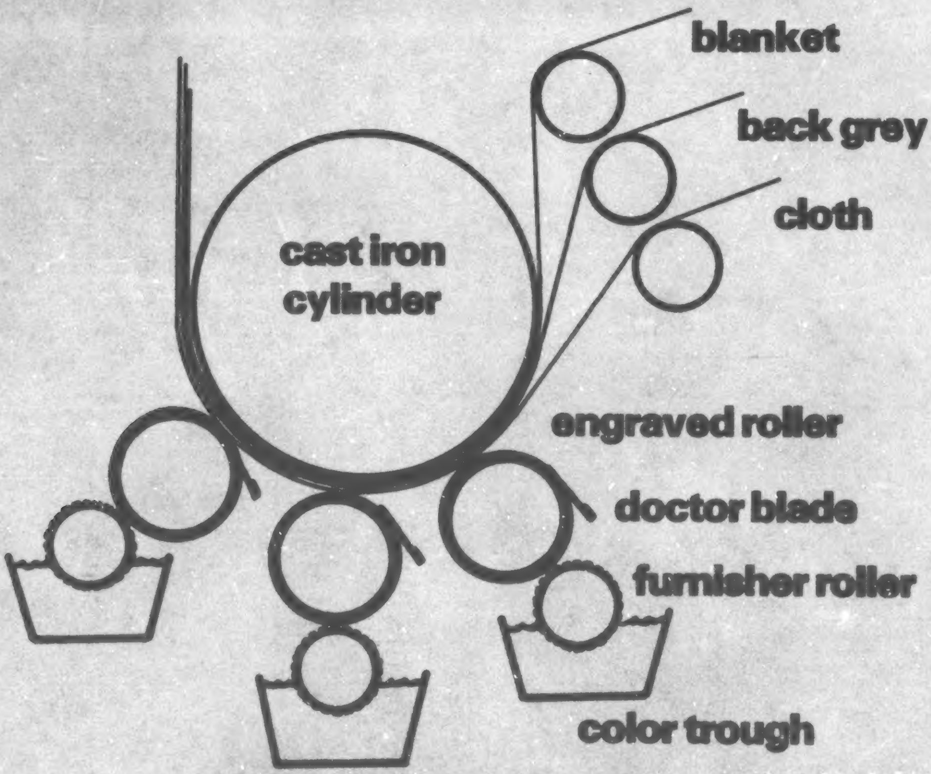
Dimensional Stability


R-R-R-
R-R-R
"Darn dog!"

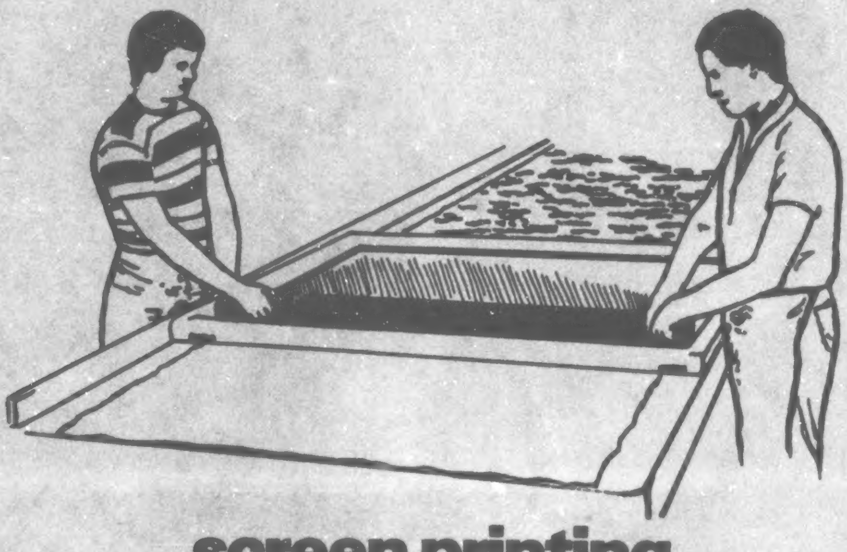
71

72

Applied Design-Printing


blanket
back grey
cloth
cast iron cylinder
engraved roller
doctor blade
furnisher roller
color trough

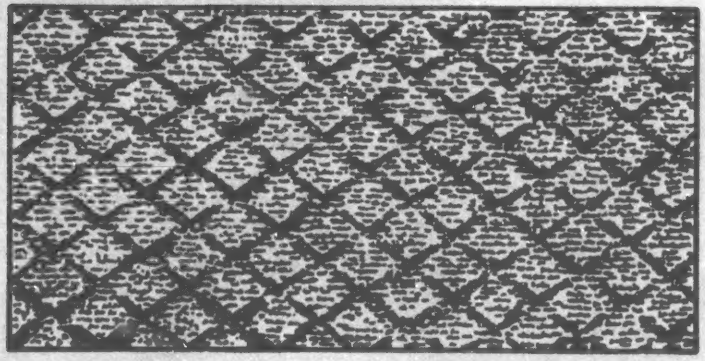
direct printing



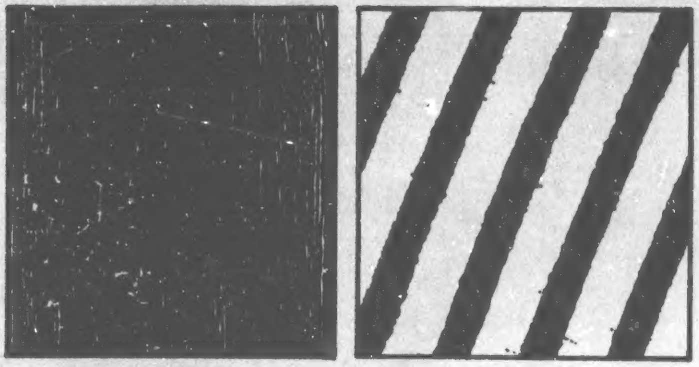
screen printing

Applied Design — Surface

embossing



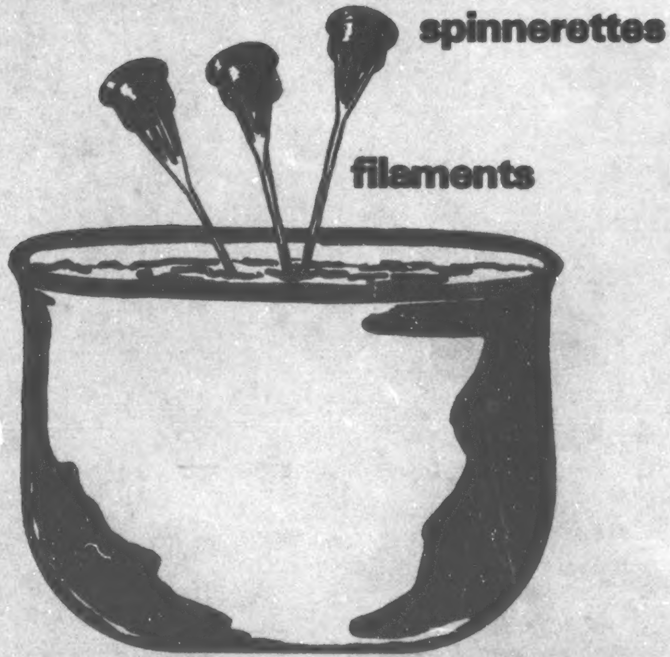
flocking



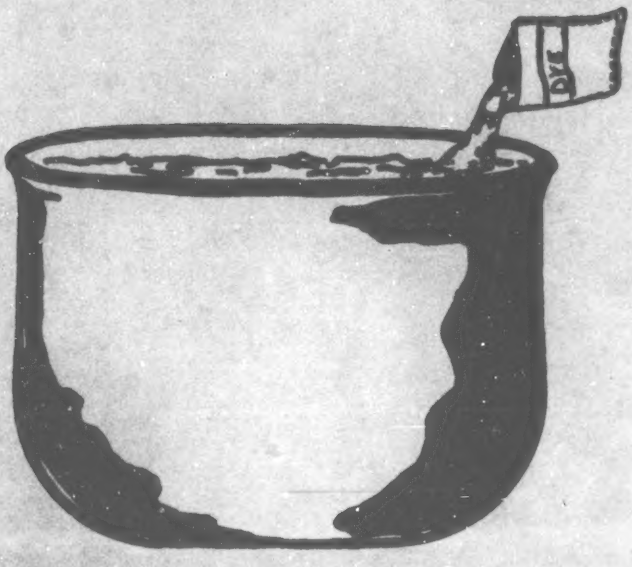
moiré

TM-II-6

Dyeing Process

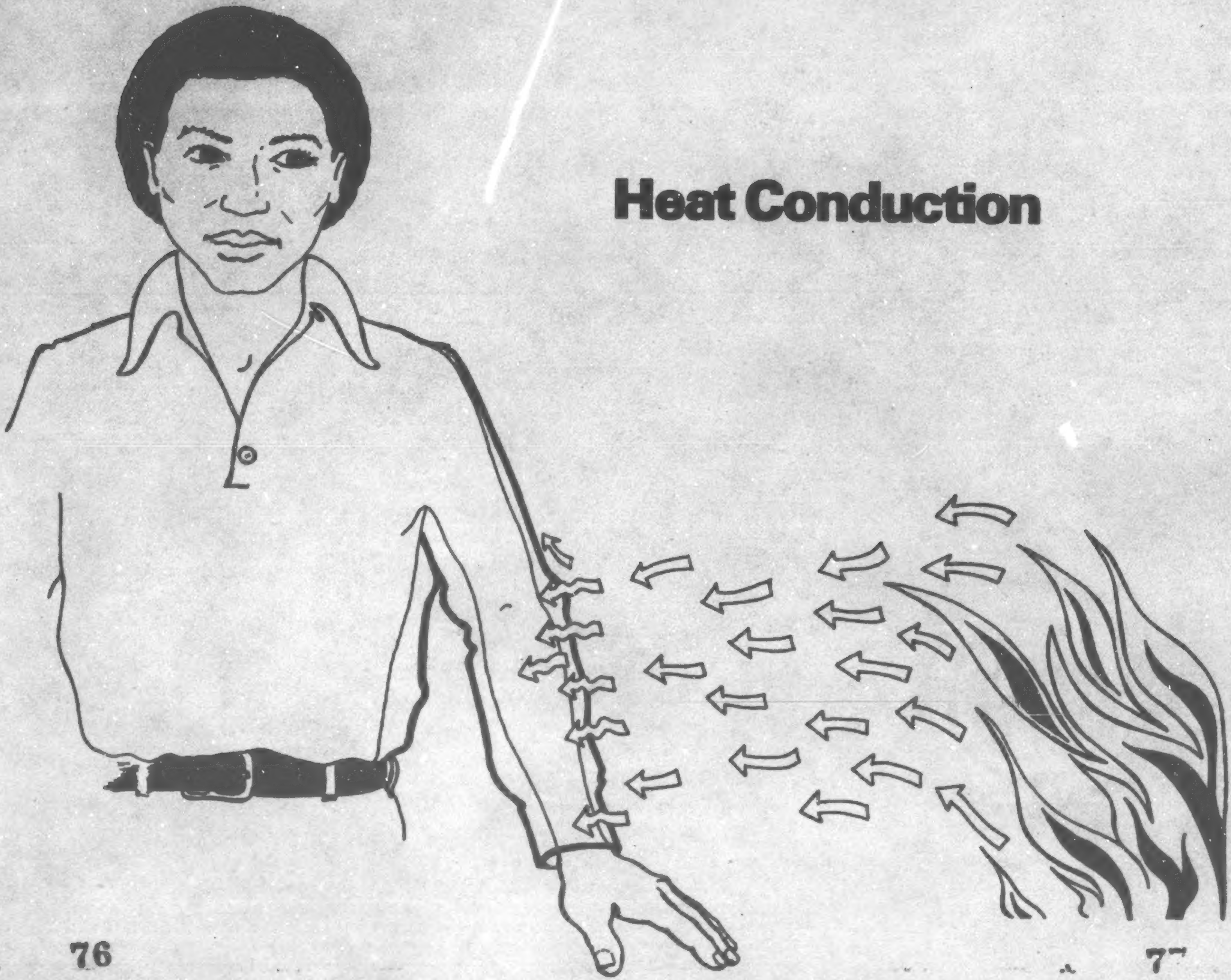

spinnerettes
filaments

fiber (stock) dyeing



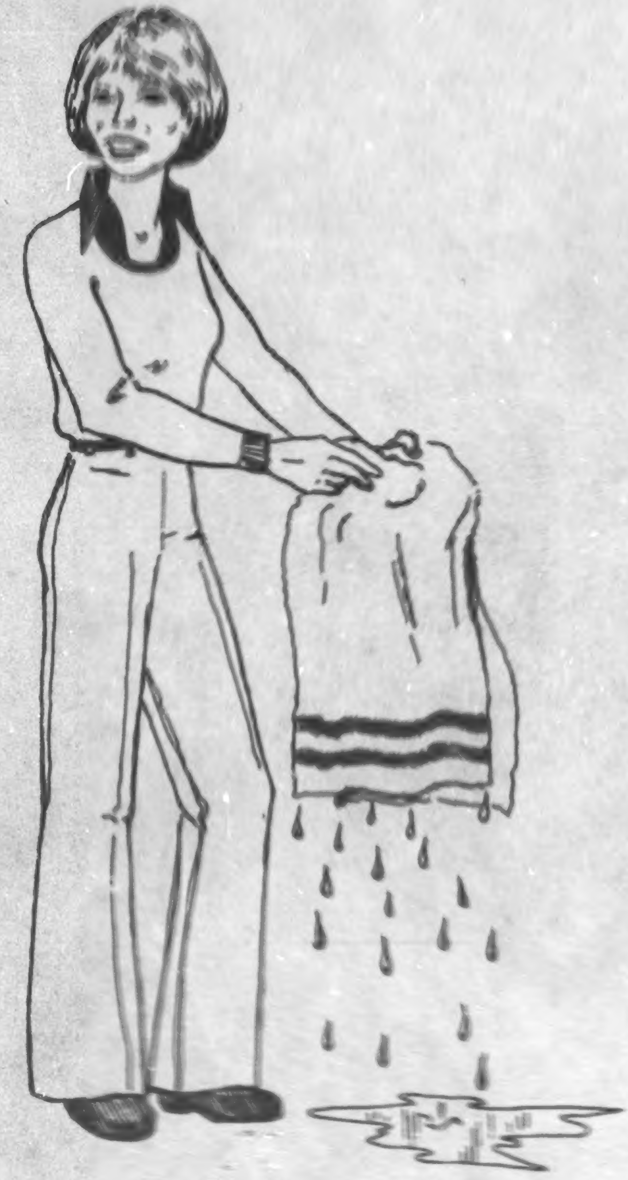
solution dyeing

Heat Conduction



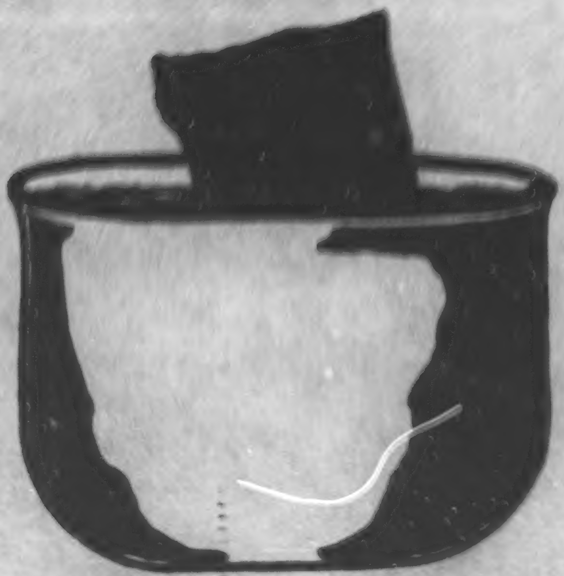
TM-II-7

Moisture Absorbency

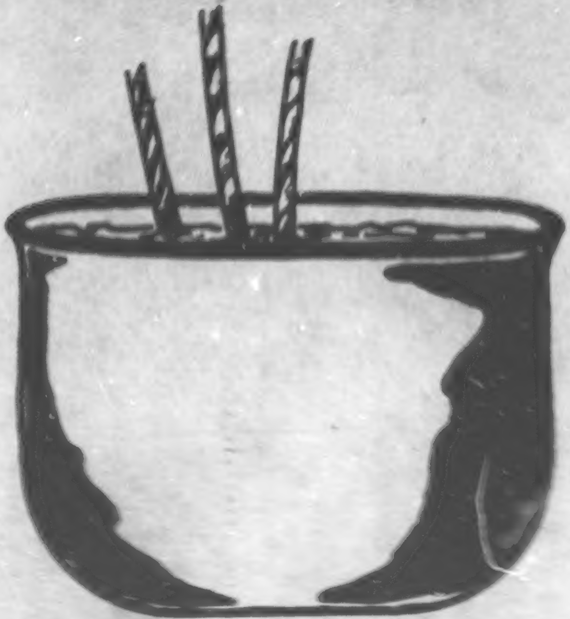


TM-II-9

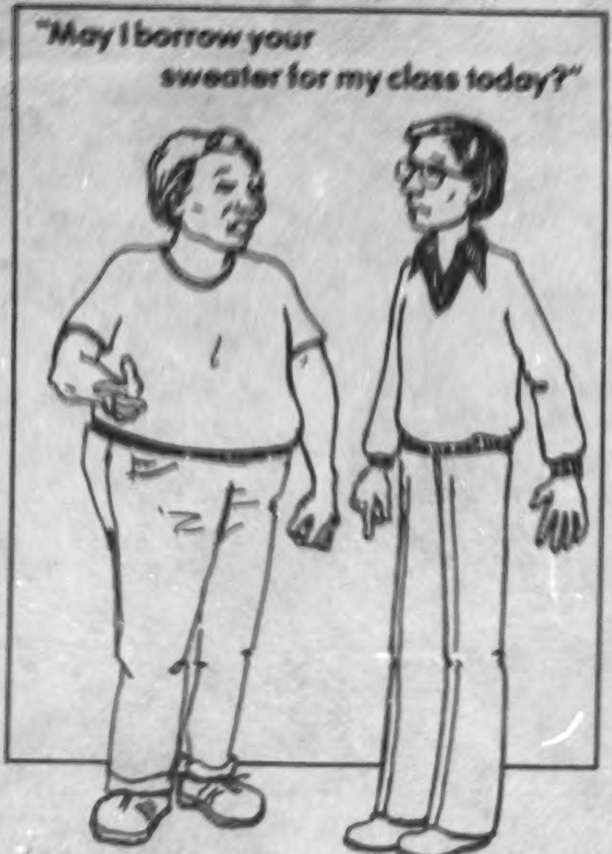
Dyeing Process

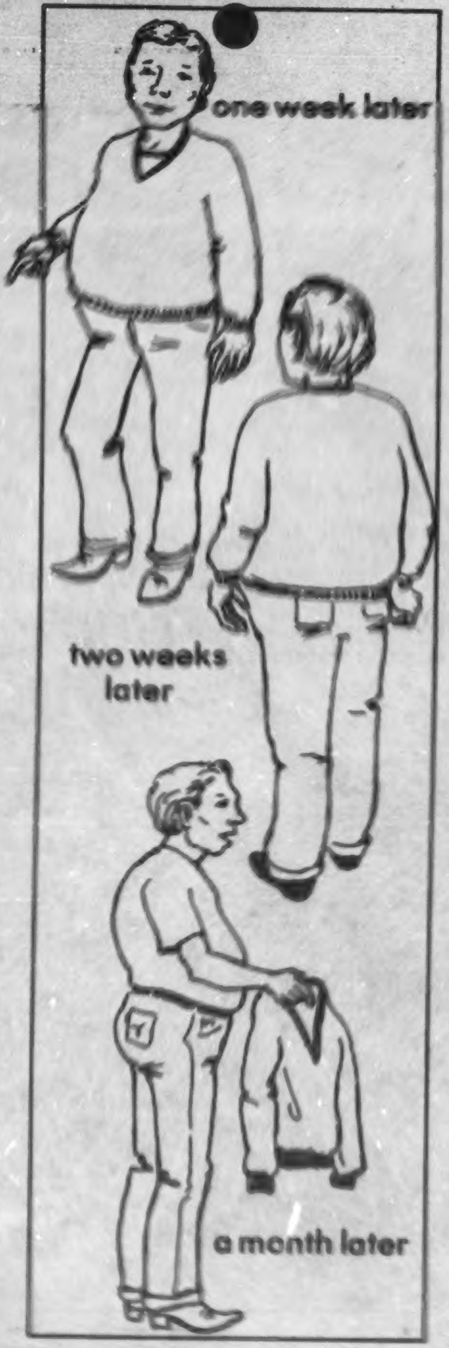


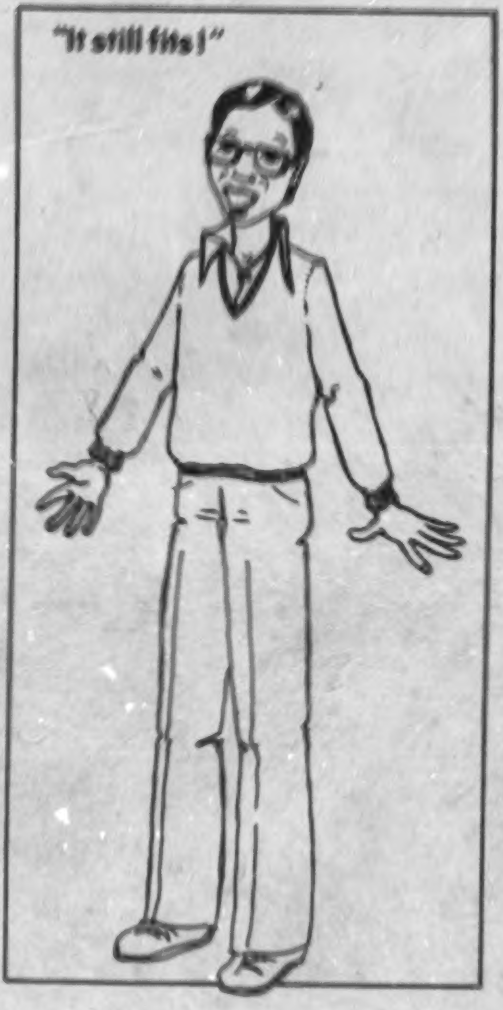
piece dyeing



yarn dyeing


"May I borrow your sweater for my class today?"

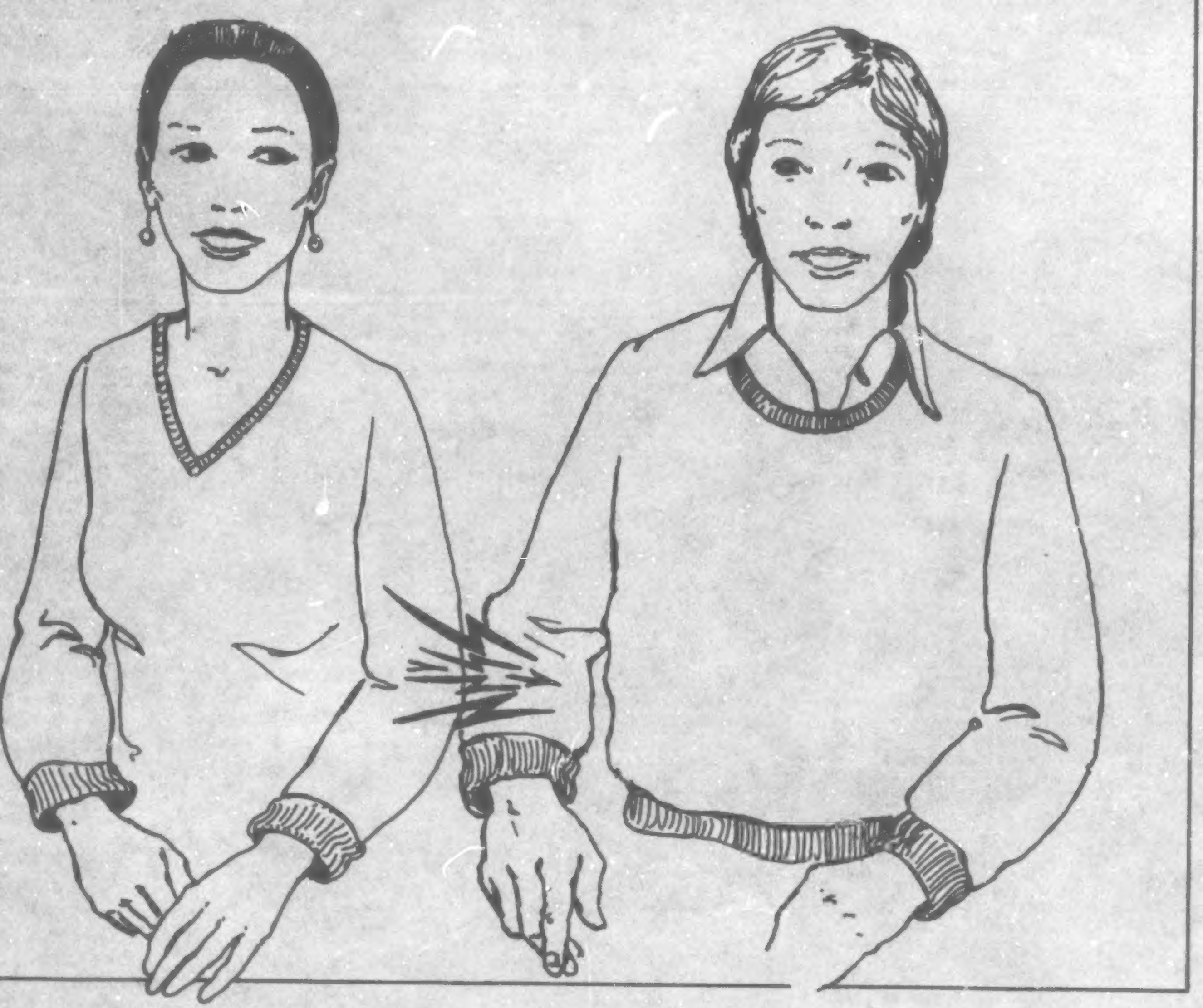

one week later
two weeks later
a month later


"It still fits!"

Resiliency

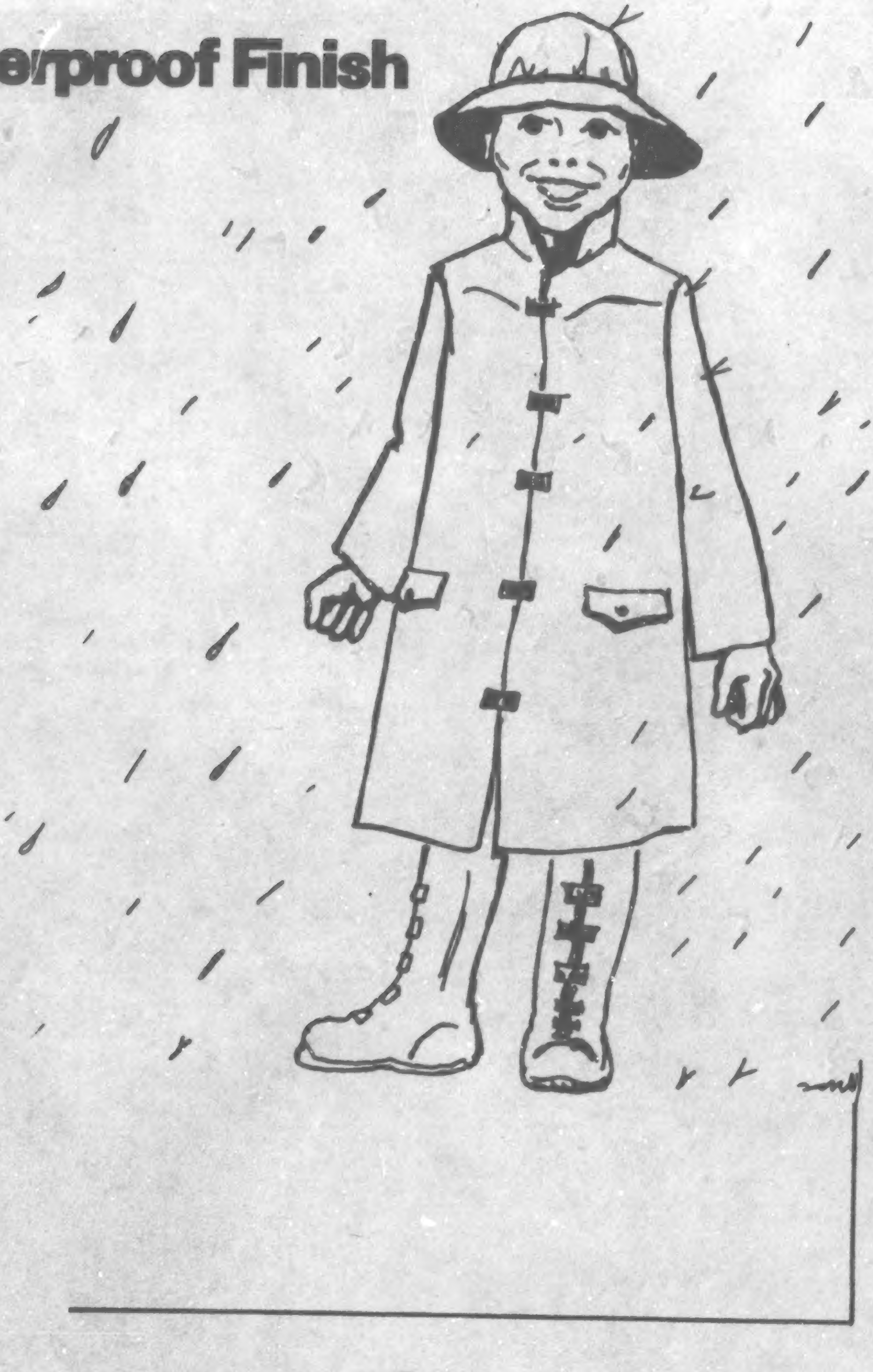
TM-II-10

Static Electricity

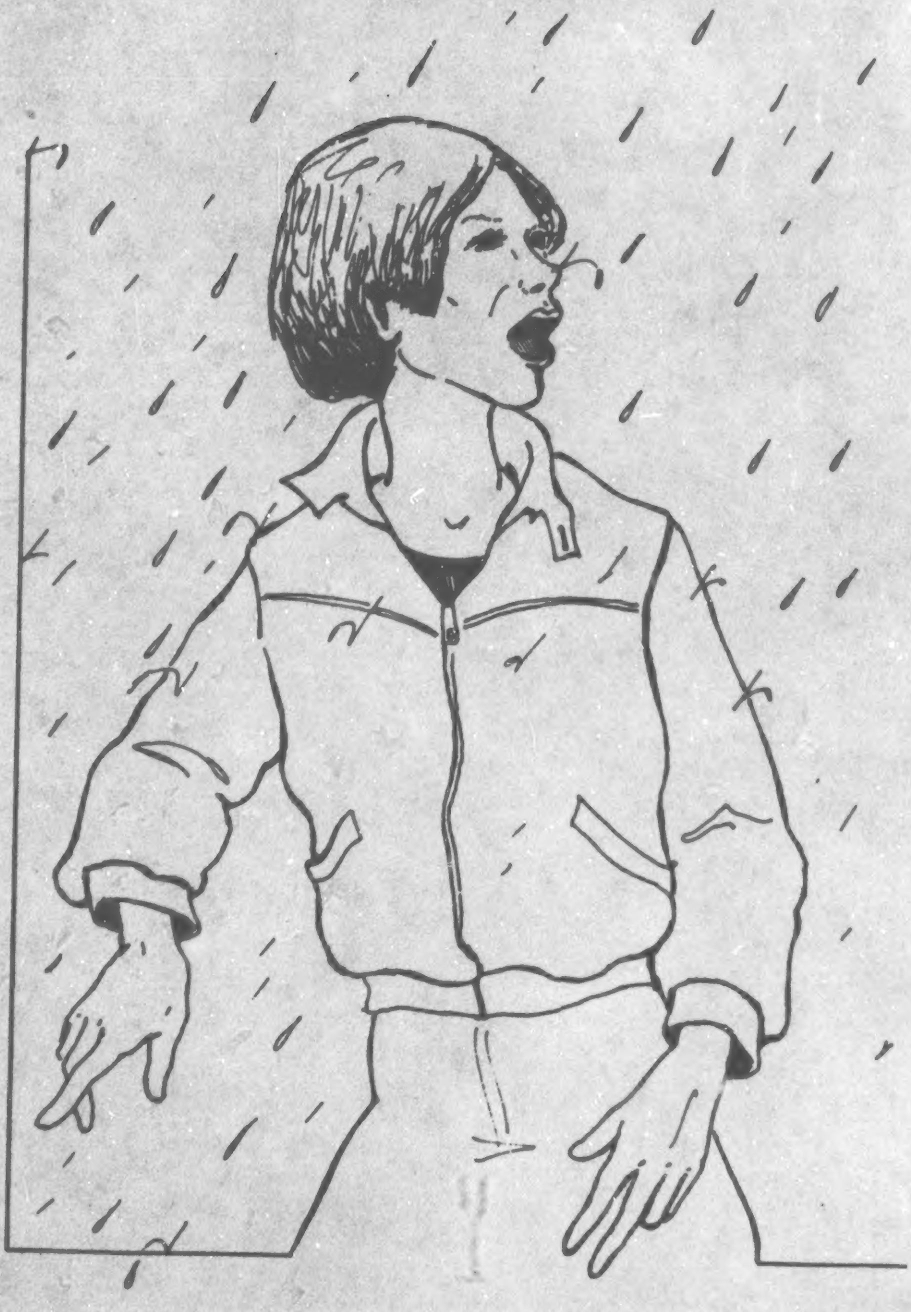


TM-II-11

Waterproof Finish



Water Repellent Finish

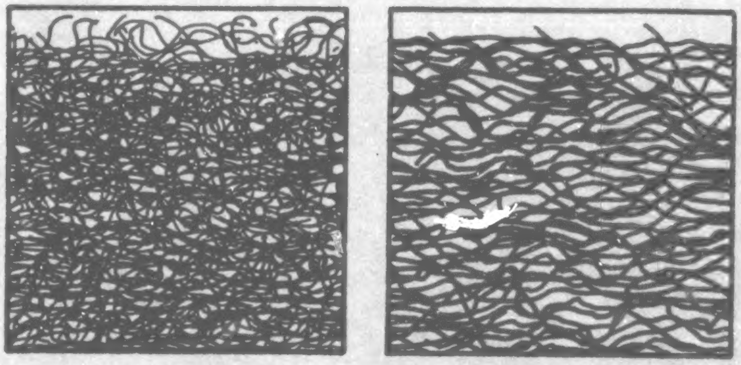


Staple and Filament Fibers

Staple Fibers—short fibers to be spun or twisted into yarns

example:

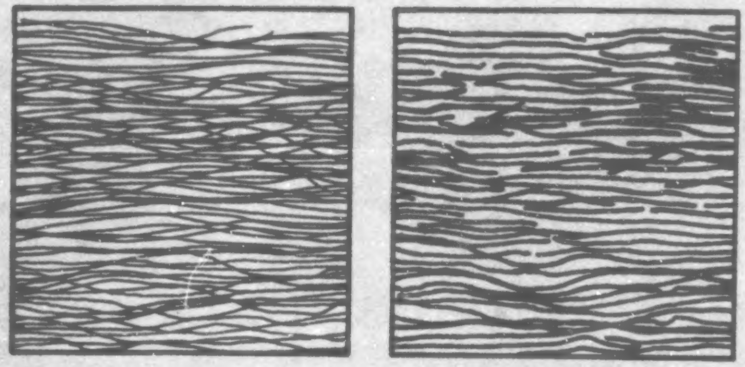
staple wool fibers twisted into woolen yarns



Filament Fibers—long fibers to be twisted together into yarns

example:

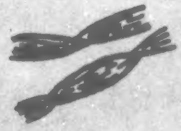
filament wool fibers twisted into worsted (pronounced woo-sted) yarns

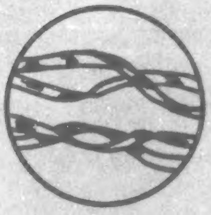


I. Natural Fibers

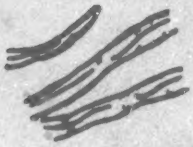
A. Cellulosic fibers

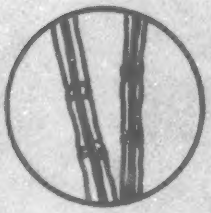
1. cotton





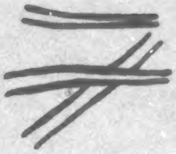
2. linen

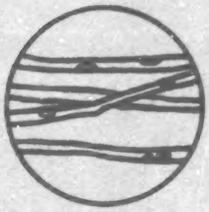




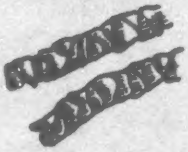
B. Protein fibers

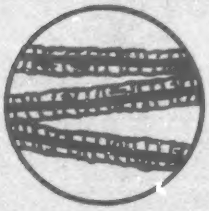
1. silk



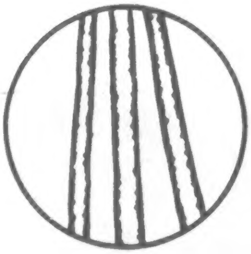


2. wool





II. Man-made Fibers



A. Cellulosic fibers

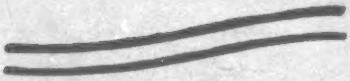
1. rayon
   - a. high wet modulus rayon
   - b. viscose rayon

B. Synthetic fibers

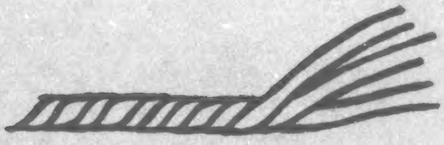
1. nylon
2. polyester
3. acrylic fibers
4. modacrylic fibers

Yarns

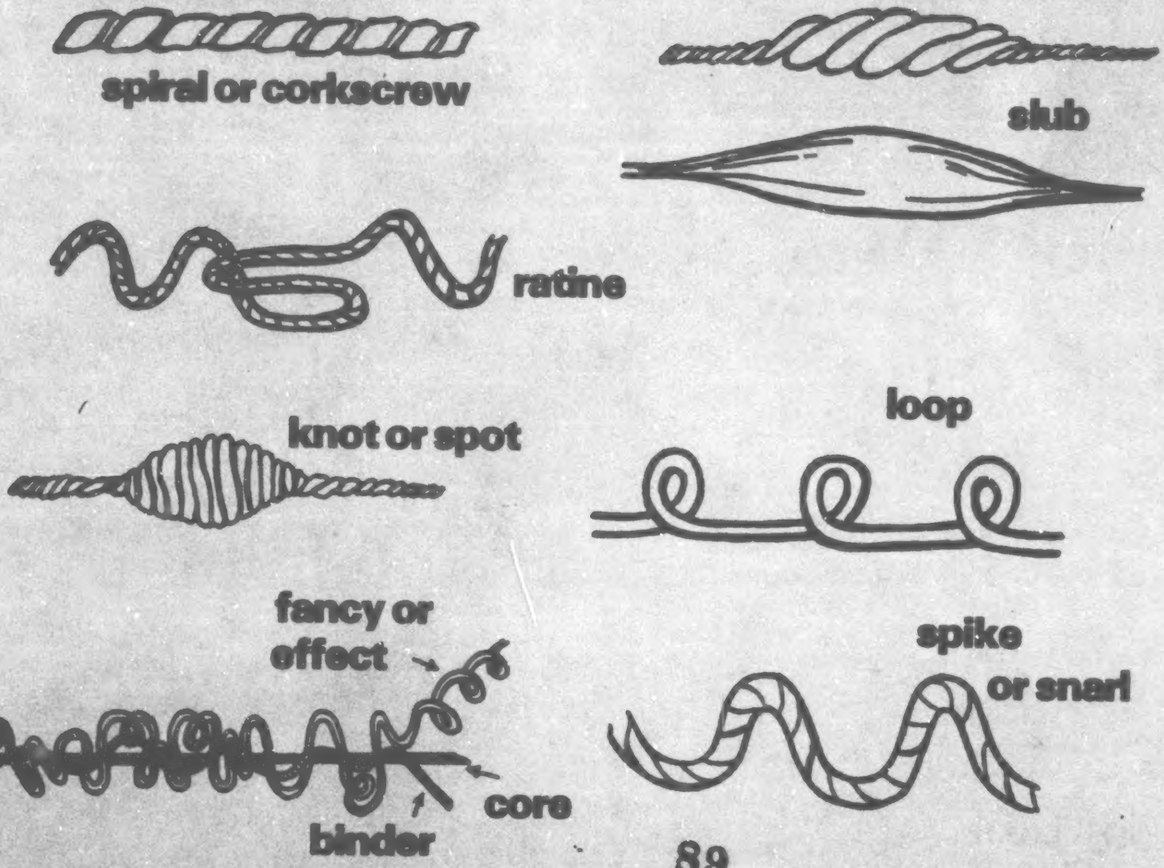
single yarn



ply yarn



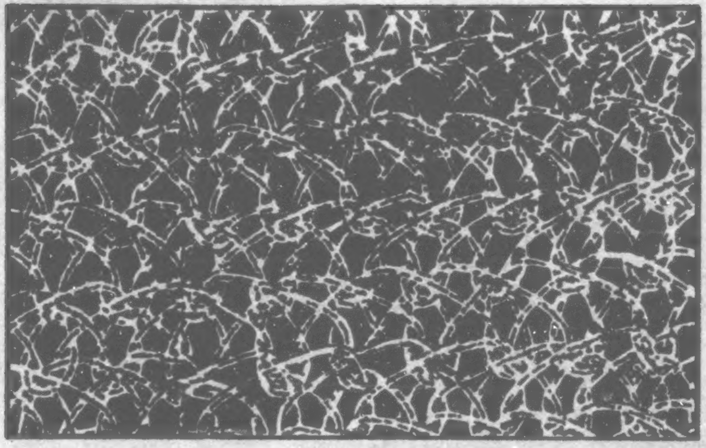
novelty yarn



spiral or corkscrew
slub
ratine
knot or spot
loop
fancy or effect
core
binder
spike or snarl

Knits

warp knit

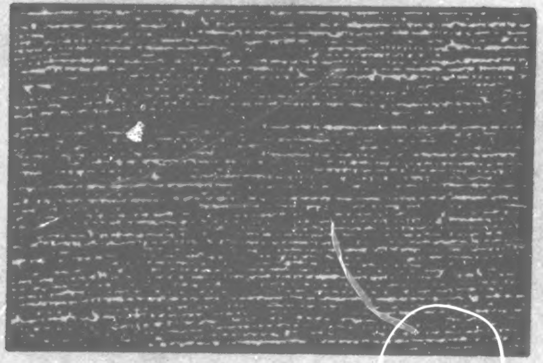


filling knit

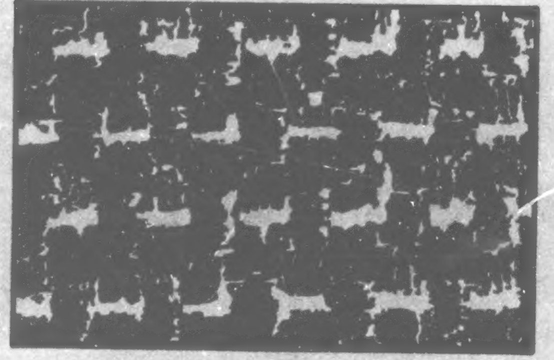
90

Weaves

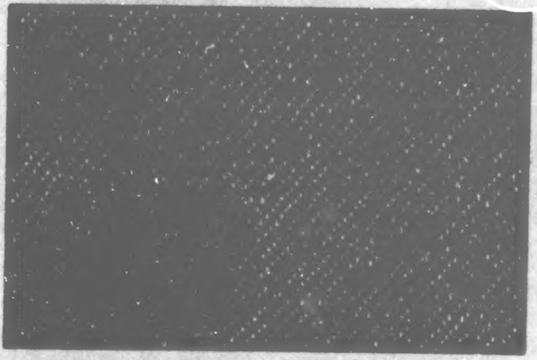
plain weave



magnified



twill weave



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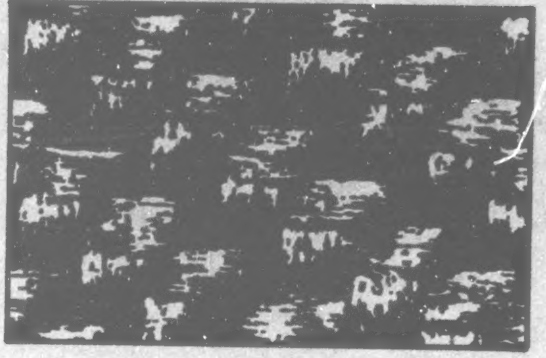
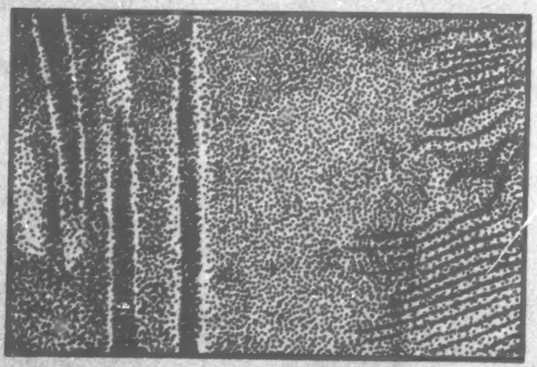
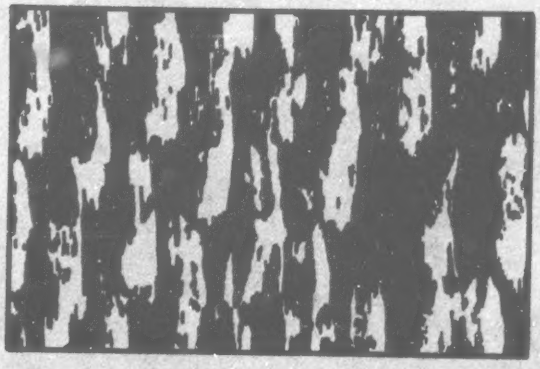


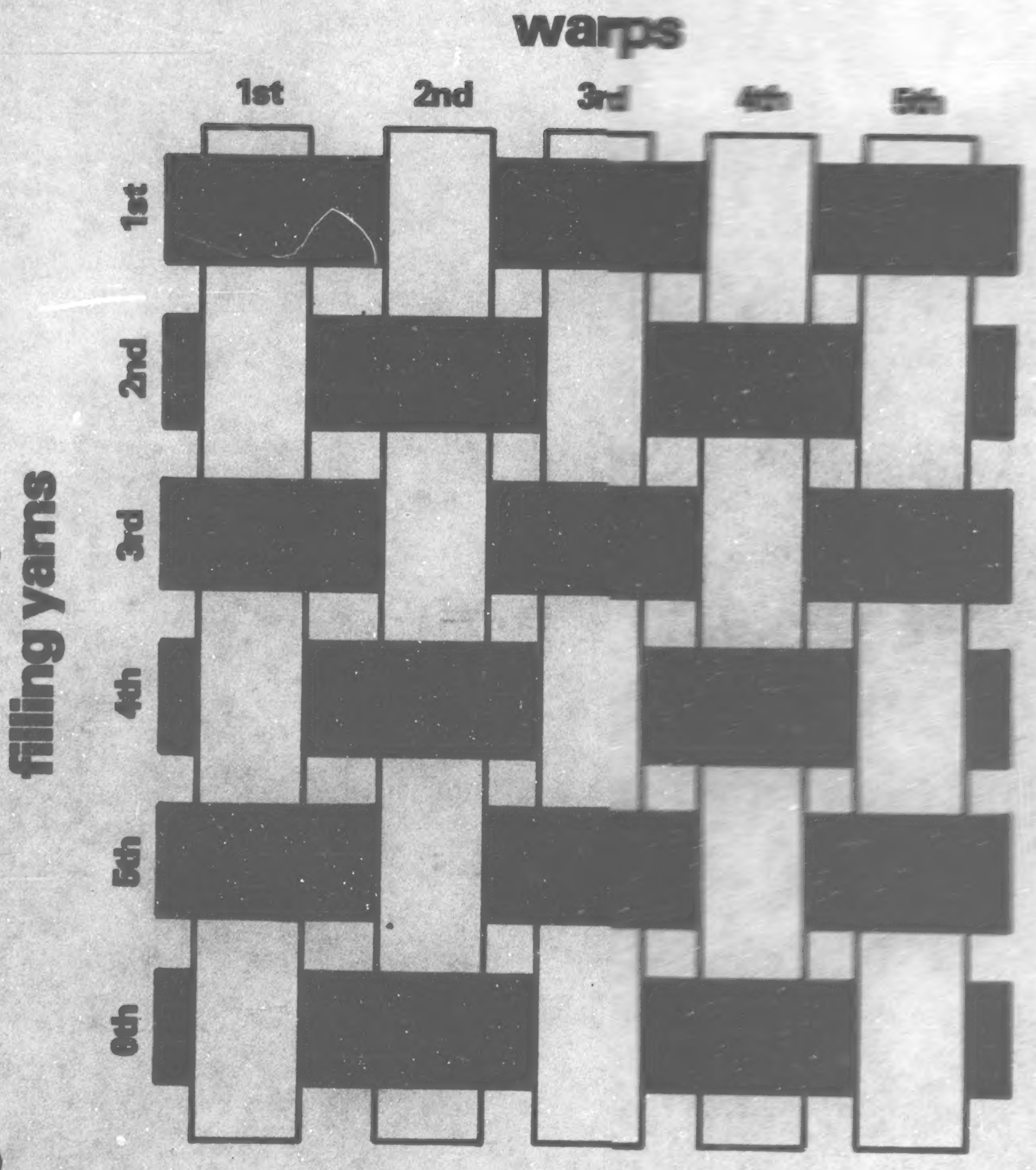
satin weave



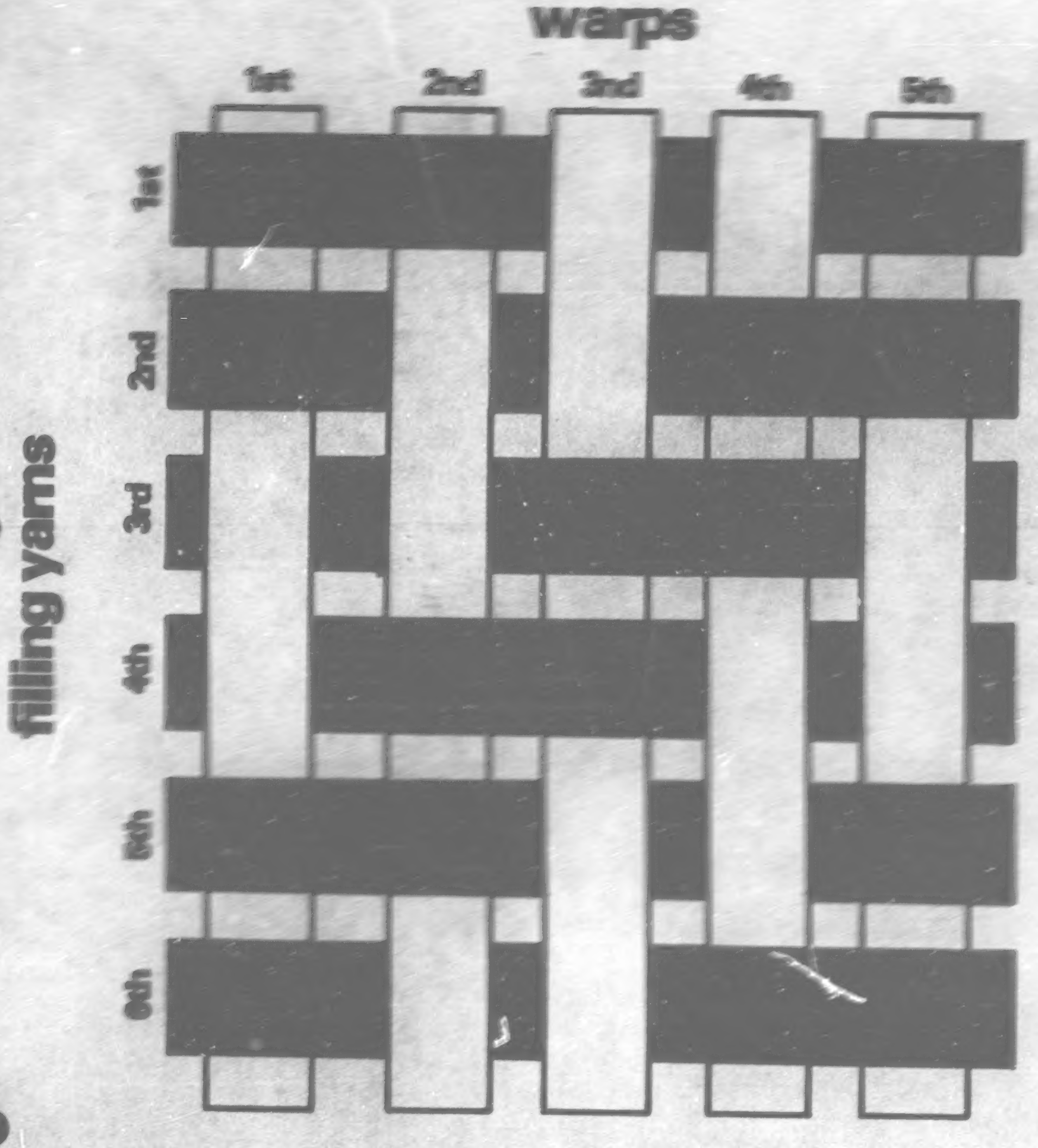
magnified



Plain Weave

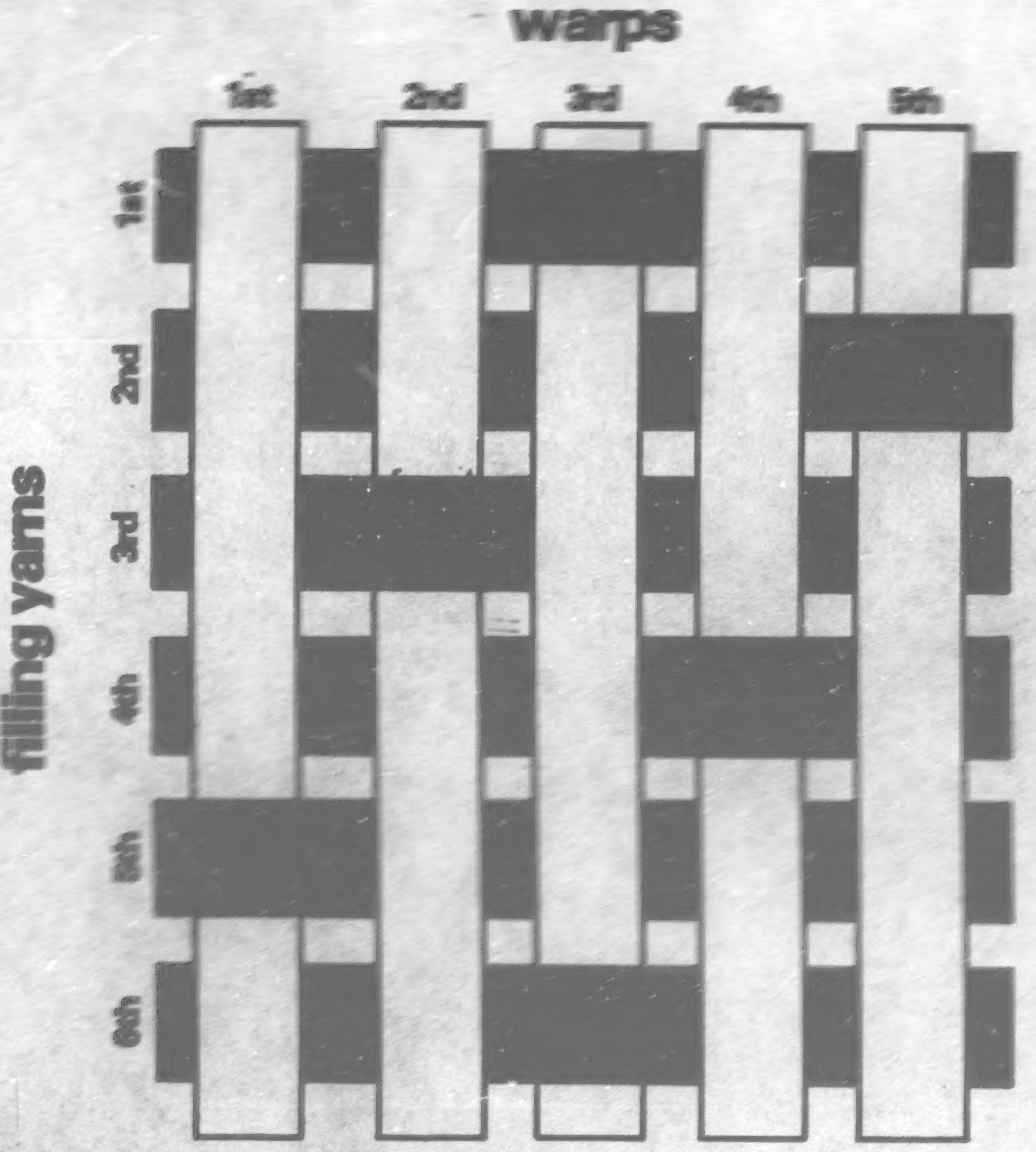

warps
1st
2nd
3rd
4th
5th
filling yarns
1st
2nd
3rd
4th
5th
6th

Twill Weave


warps
1st
2nd
3rd
4th
5th
filling yarns
1st
2nd
3rd
4th
5th
6th

93

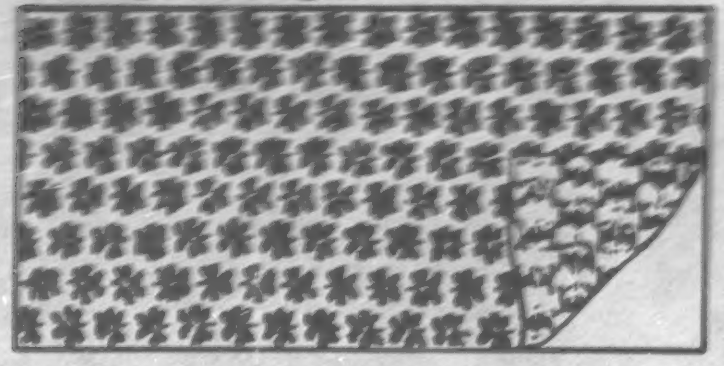
Satin Weave


warps
1st
2nd
3rd
4th
5th
filling yarns
1st
2nd
3rd
4th
5th
6th

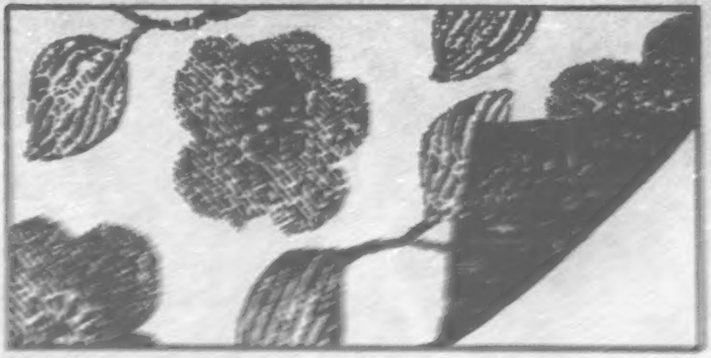
94

Weaves

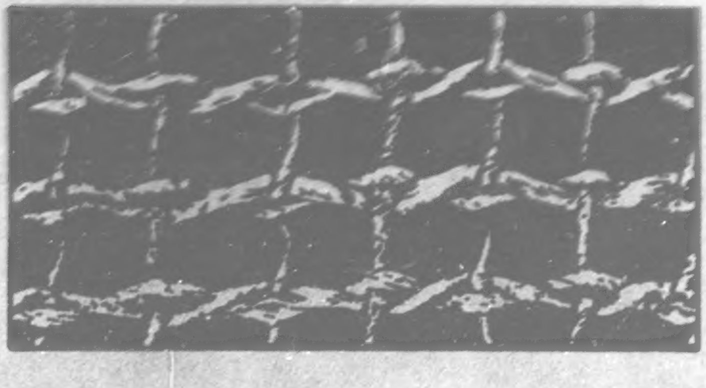
simple figured weave



complex figured weave

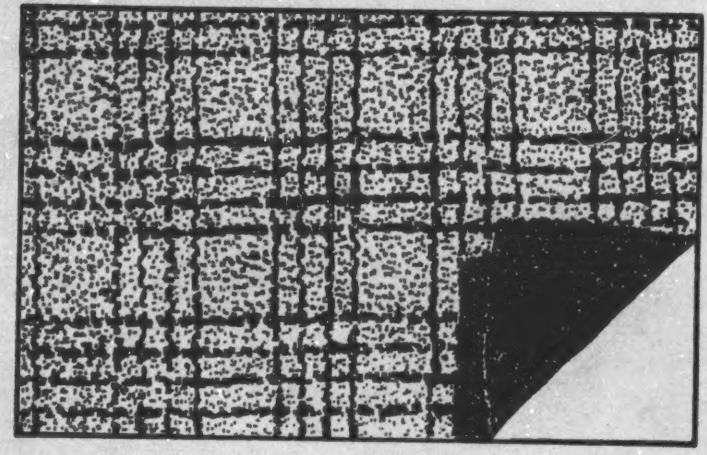


leno (gauze) weave

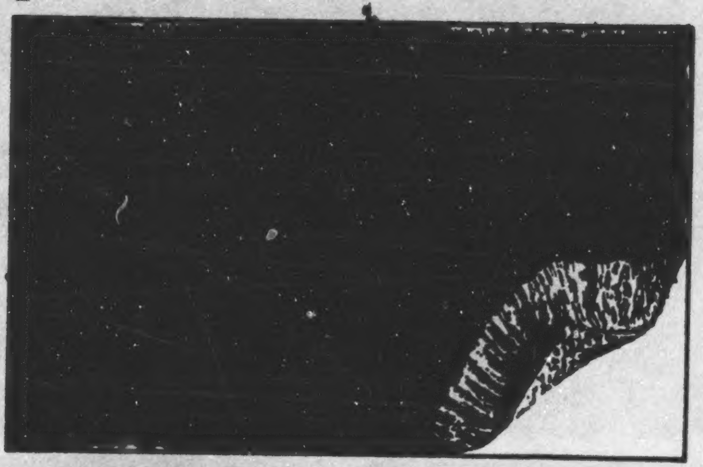


Weaves

double-cloth weave

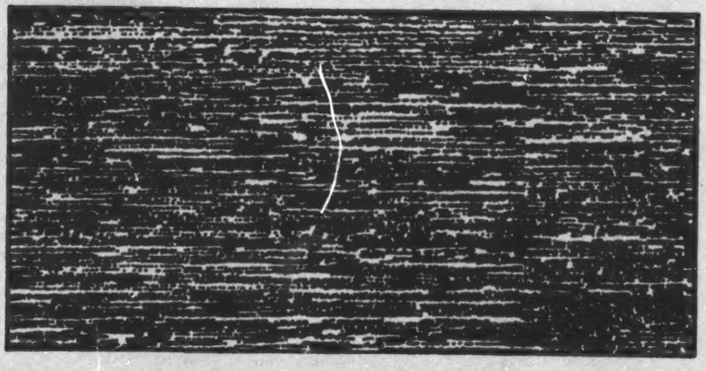


pile weave

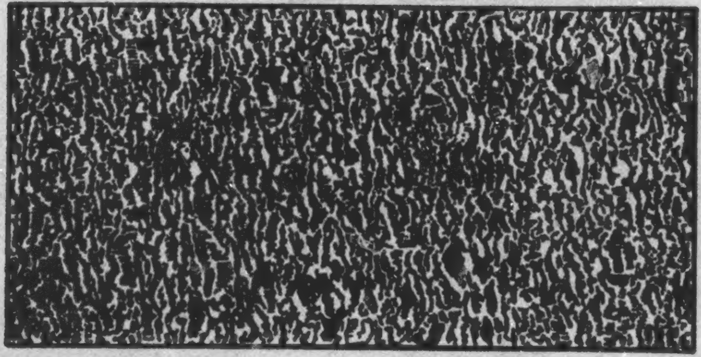


Structural Design

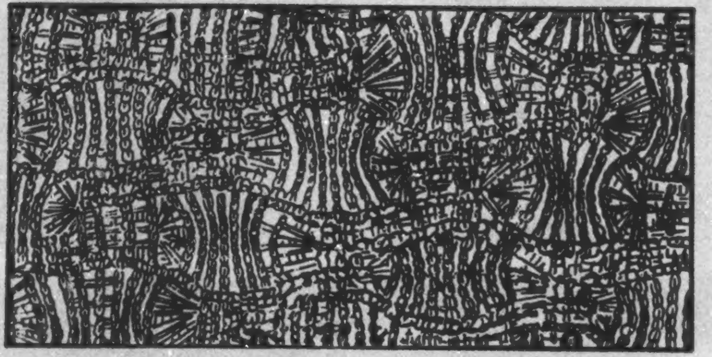
yarn



weave (matelasse)



knit



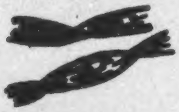
NATURE OF TEXTILES AND CLOTHING
UNIT II

ASSIGNMENT SHEET #1: FIBER IDENTIFICATION - NATURAL FIBERS

This assignment will help you become more familiar with the natural fibers. Look at the drawing of each fiber as it would look under the microscope. Put the name of the fiber in the blank below each picture, and state one property of the fiber to the right of the picture.

1. Natural cellulosic fibers

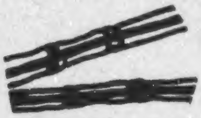
a.



Property:

____

b.

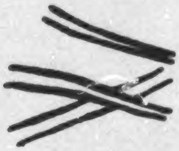


Property:

____

2. Natural protein fibers

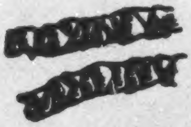
a.



Property:

____

b.



Property:

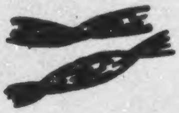
____

98

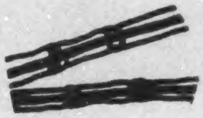
ASSIGNMENT SHEET #1: FIBER IDENTIFICATION - NATURAL FIBERS

This assignment will help you become more familiar with the natural fibers. Look at the drawing of each fiber as it would look under the microscope. Put the name of the fiber in the blank below each picture, and state one property of the fiber to the right of the picture.

1. Natural cellulosic fibers

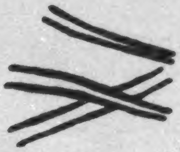
a.  Property:

____

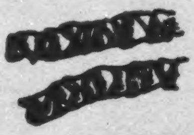
b.  Property:

____

2. Natural protein fibers

a.  Property:

____

b.  Property:

99

____

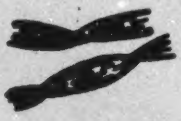
NATURE OF TEXTILES AND CLOTHING
UNIT II

ASSIGNMENT SHEET #1: FIBER IDENTIFICATION - NATURAL FIBERS

This assignment will help you become more familiar with the natural fibers. Look at the drawing of each fiber as it would look under the microscope. Put the name of the fiber in the blank below each picture, and state one property of the fiber to the right of the picture.

1. Natural cellulosic fibers

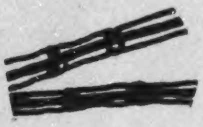
a.



Property:

____

b.

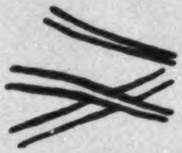


Property:

____

2. Natural protein fibers

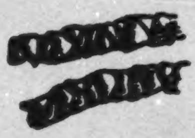
a.



Property:

____

b.



Property:

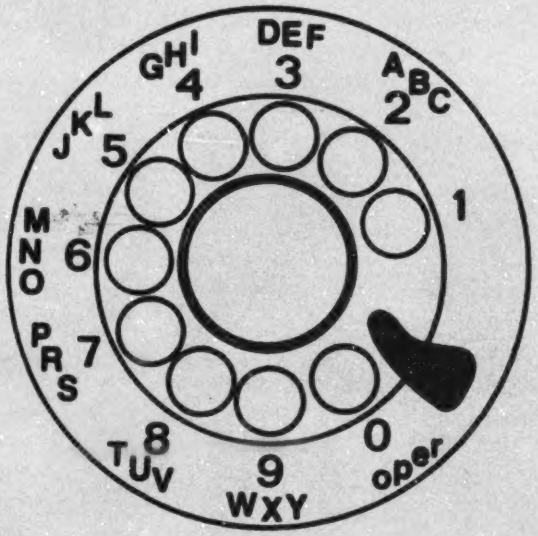
100

____

NATURE OF TEXTILES AND CLOTHING
UNIT II

ASSIGNMENT SHEET #2: FIBER IDENTIFICATION - MAN-MADE FIBERS

This assignment will help you become more familiar with the man-made fibers. Use the numbers on the telephone dial to decode the following number groups and reveal the names of the man-made fibers. Remember that each number could be three different letters. Fabrics are divided for you into man-made cellulosic and man-made synthetic. Put the answer in the blank to the right of each set of numbers.



I. Man-made cellulosic

A. 8472673 72966 ____________ ____________

B. 4444 938 6638587 72966 ______ ____ ____ ______

C. 2238283 ________________

D. 8742238283 ________________

II. Man-made synthetic

A. 69566 ____________

B. 765937837 ________________

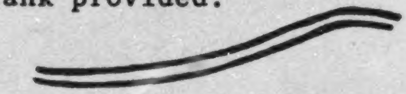
C. 2279542 ____________

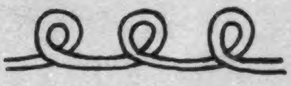
D. 6632279542 ________________

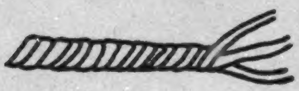
NATURE OF TEXTILES AND CLOTHING
UNIT II

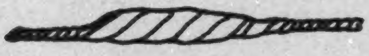
ASSIGNMENT SHEET #3: YARN IDENTIFICATION

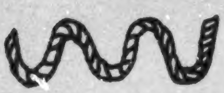
Identify each of the yarns below by writing its name in the blank provided.

1.

____

2.

____

3.

____

4.

____

5.

____

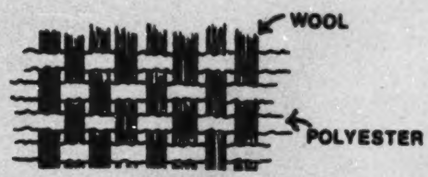
Define each type of yarn briefly by writing your answer in the space provided.

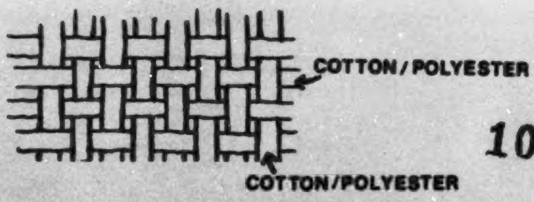
6. single yarn: ______________________________

7. ply yarn: ______________________________

8. novelty yarn: ______________________________

Identify the two types of fabrics pictured below by writing the appropriate name in the blank provided.

9.

WOOL
POLYESTER
____

10.

COTTON/POLYESTER
COTTON/POLYESTER
____

NATURE OF TEXTILES AND CLOTHING
UNIT II

ASSIGNMENT SHEET #4: WEAVES

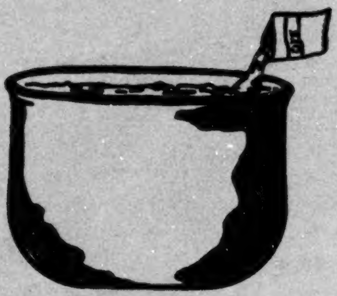
This assignment will help you understand weaving as one method of fabric construction. The way the warp yarns are raised in order to insert the filling yarns will determine the pattern of the weave. Below in scrambled order are seven weaves. Unscramble the terms to familiarize yourself with these weave patterns. The first letter of each word is circled. Put the unscrambled word on the blank. In the spaces to the right of the blanks, briefly describe how each weave is constructed.

NAME OF WEAVE **DESCRIPTION**

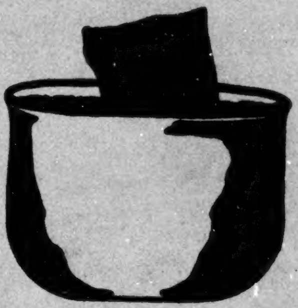
1. NPILA ____________________
2. AISNT ____________________
3. LTLIW ____________________
4. EIPL ____________________
5. BUDOEL-LHTOC ____________________
6. NOEL ____________________
7. DIGFURE ____________________

ASSIGNMENT SHEET #5: DYEING PROCESSES

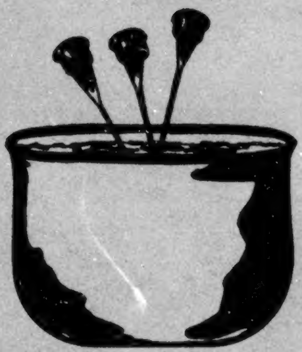
This assignment will help you to understand the four different dyeing processes you have learned. Each sketch below represents one of the dyeing processes. Place the name of the appropriate process on the blank beneath the sketch.



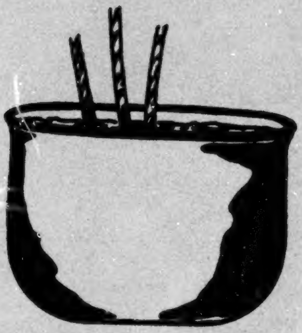
1. ____________________



2. ____________________



3. ____________________



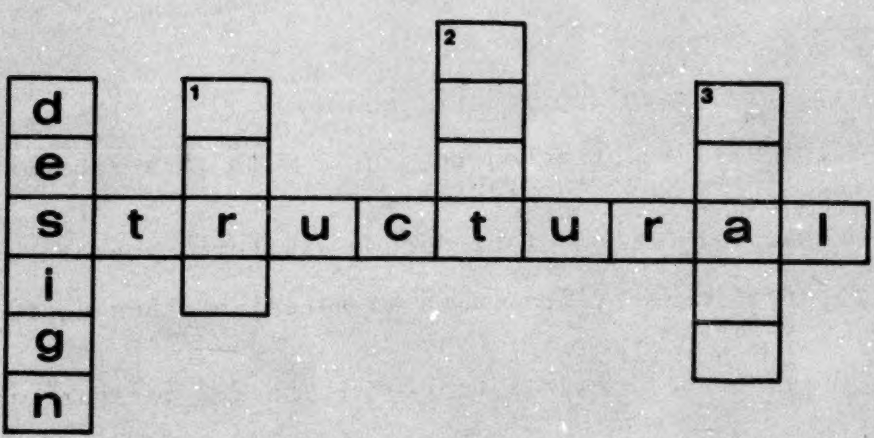
4. ____________________

NATURE OF TEXTILES AND CLOTHING
UNIT II

ASSIGNMENT SHEET #6: TYPES OF DESIGN

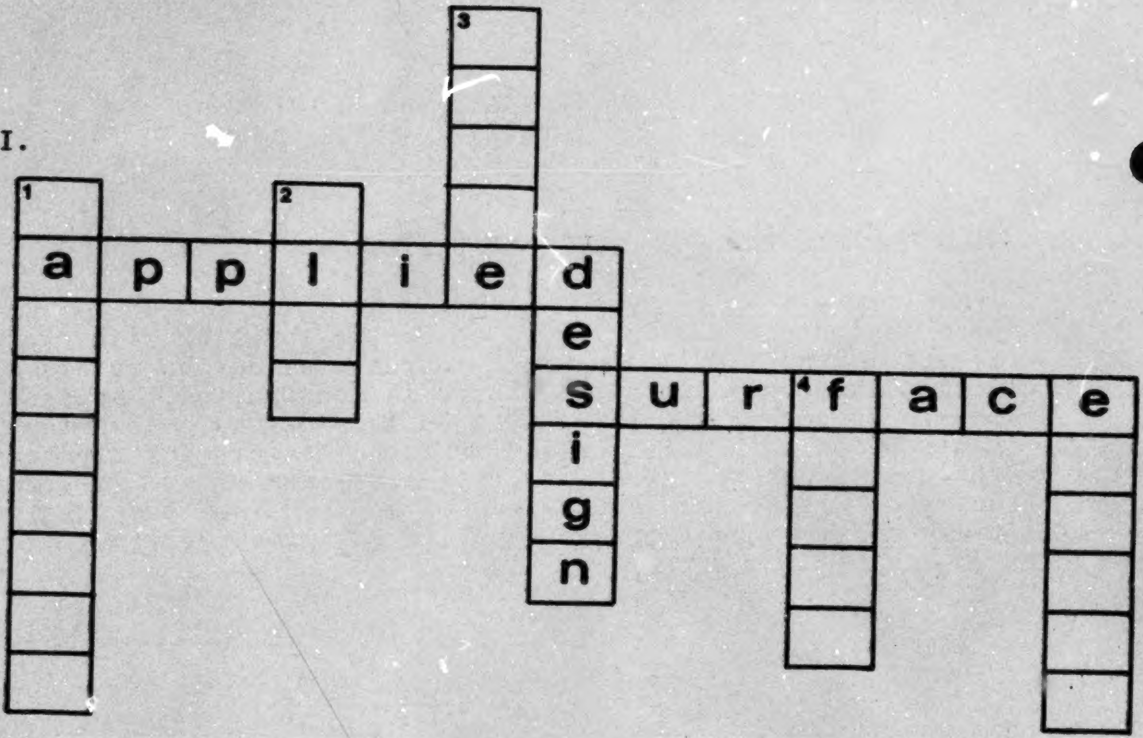
This assignment will help you to become familiar with types of structural and applied design. Structural design refers to design introduced when the fabric is constructed. Applied design is either a printed or a surface design. Read the statements below each criss-cross. Put the letters for the terms in the empty numbered spaces. Criss-cross number one is structural design. Criss-cross number two is applied (surface) design, and criss-cross number three is applied (printed) design.

I.



1. A group of fibers twisted together; may have an irregularity to produce an unusual appearance
2. A method of fabric construction in which stitches are looped together either crosswise or lengthwise
3. A method of fabric construction in which yarns are placed over and under each other in lengthwise and crosswise directions

II.


1
2
3
4
applied
design
surface

1. Type of design applied by hand

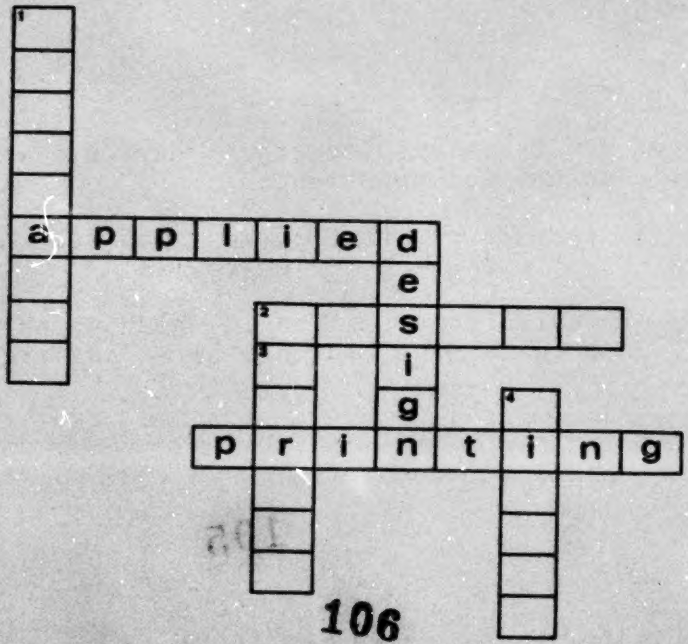
2. Materials are attached to fabric with this substance which is printed onto the fabric

3. Mechanical method of producing a watered appearance

4. The fabric is printed with an adhesive, then dusted with short fibers

5. Design pressed into a fabric with heat, moisture and steam

III.


1
2
3
4
applied
design
printing

1. Some of the dye of the background is removed leaving a white design on a colored fabric
2. Before piece-dyeing, a design is printed on white fabric with a chemical that resists dye
3. A paste color is forced through a ______ onto the fabric; a different ______ is used for each color
4. The fabric passes between a large cylinder and engraved rollers which transfer the color

NATURE OF TEXTILES AND CLOTHING
UNIT II

ANSWERS TO ASSIGNMENT SHEET #1

1. Natural cellulosic fibers

   A. cotton
   * property:

   B. linen
   * property:

2. Natural protein fibers

   A. silk
   * property:

   B. wool
   * property:

* to the teacher: Any property listed in the content outline for the particular fiber is acceptable.

NATURE OF TEXTILES AND CLOTHING
UNIT II

ANSWERS TO ASSIGNMENT SHEET #2

I. Man-made cellulosic
   - A. Viscose rayon
   - B. High wet modulus rayon
   - C. Acetate
   - D. Triacetate

II. Man-made synthetic
   - A. Nylon
   - B. Polyester
   - C. Acrylic
   - D. Modacrylic

ANSWERS TO ASSIGNMENT SHEET #3

1. Single yarn
2. Novelty yarn
3. Ply yarn
4. Novelty yarn
5. Novelty yarn
6. Single yarn - made from a single filament or from a group of filament fibers twisted together
7. Ply yarn - made by twisting together two or more single yarns
8. Novelty yarn - made with some built-in irregularity in order to produce an unusual appearance or texture
9. Combination fabric
10. Blended fabric

NATURE OF TEXTILES AND CLOTHING
UNIT II

ANSWERS TO ASSIGNMENT SHEET #4

NAME OF WEAVE	DESCRIPTION
1. Plain	warp over one, under one
2. Satin	warp over several, under one
3. Twill	forms a diagonal pattern
4. Pile	extra threads included that stand up at right angles to the background fabric
5. Double-cloth	has no wrong side, has two "faces"
6. Leno	warp yarns twist around the filling yarns
7. Figured	design is woven into the fabric

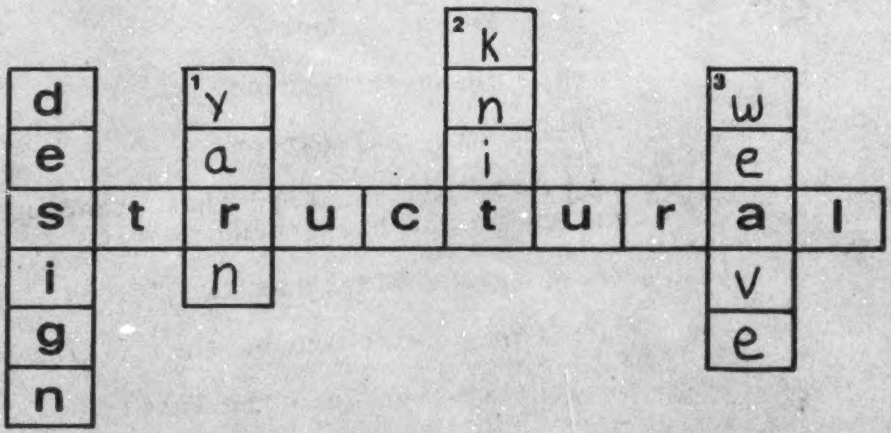
ANSWERS TO ASSIGNMENT SHEET #5

1. Solution dyeing
2. Piece dyeing
3. Fiber (or stock) dyeing
4. Yarn dyeing

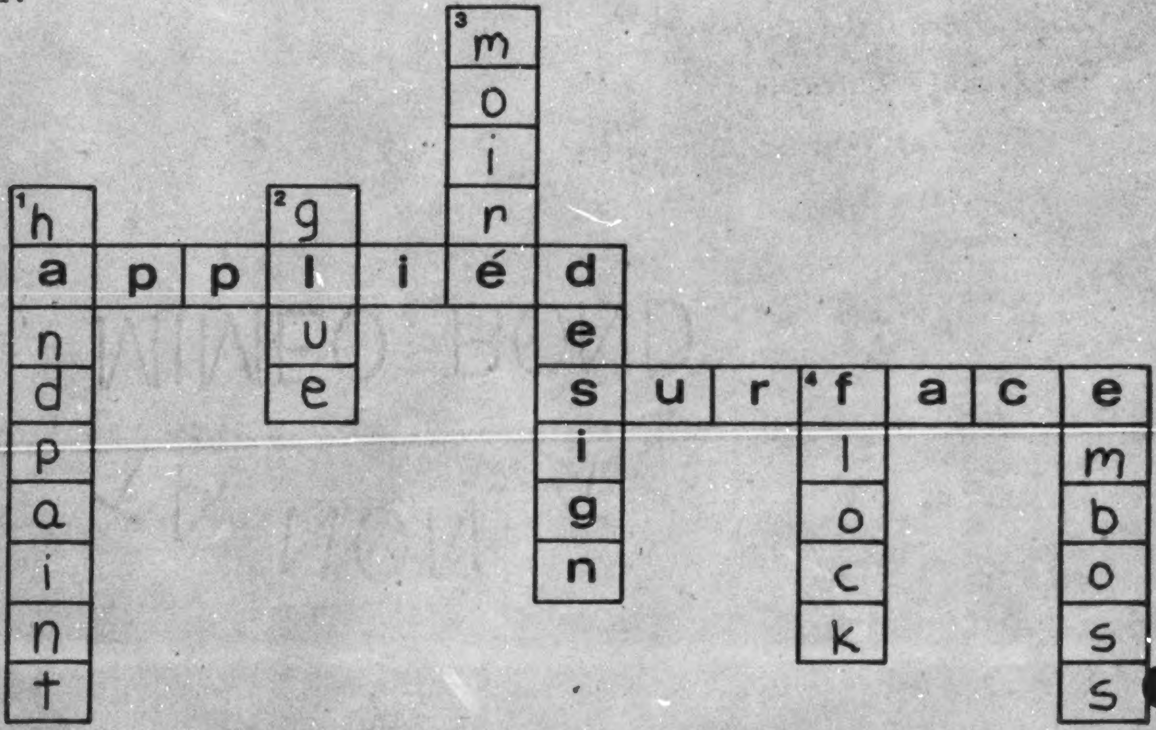
NATURE OF TEXTILES AND CLOTHING
UNIT II

ANSWERS TO ASSIGNMENT SHEET #6

I.


design
1 yarn
2 knit
3 weave
structural

II.


3 moiré
1 handpaint
2 glue
appliéd
design
surface
4 flock
emboss

ANSWERS TO ASSIGNMENT SHEET #6, cont.

III.

1 d										
i										
s										
c										
h										
a	p	p	l	i	e	d				
r						e				
g				2 r	e	s	i	s	t	
e				3 s		i				
				c		g		4 d		
			p	r	i	n	t	i	n	g
				e				r		
				e				e		
				n				c		
								t		

NATURE OF TEXTILES AND CHOTHING
UNIT II

UNIT TEST NAME ____________________

SCORE ____________________

MATCHING: Read the term in the left-hand column and write the letter of the most appropriate definition in the space provided to the left of the number.

terms

____1. abrasion resistance
____2. bonding
____3. combination fabrics
____4. direct printing
____5. discharge printing
____6. embossing
____7. fabric blends
____8. flocking
____9. heat conduction
____10. piece dyeing
____11. resiliency
____12. solution dyeing
____13. waterproof finish
____14. water-repellent finish
____15. yarn dyeing

definitions

a. dyeing yarns before they are woven into fabric
b. the ability of a fiber to resist the rubbing and abrasion of everyday use
c. webs of fibers adhesively bonded together under extremely high heat and pressure
d. makes a fabric resistant to wetting; fabric still breathes
e. fabric passes between a large cylinder and engraved rollers which transfer the color
f. enables the fabric to shed water under all pressures; fabric does not breathe
g. fabric is printed with an adhesive, then dusted with short fibers
h. a surface design pressed into a fabric with heat, moisture and steam
i. the tendency of a fabric to conduct heat along the fibers
j. dyeing the fabric after it is woven
k. yarns of one fiber are used in the warp and yarns of another fiber are used in the filling
l. the ability of a fiber or fabric to recover from stretching, twisting, etc.
m. fibers of different kinds are spun together into yarns
n. some of the dye of the background is removed leaving a white design on colored fabric
o. adding color to the spinning solution before the fibers are formed

16. Name two sources from which fibers originate.

A.

B.

17. Define the following terms.

A. Staple fibers -

B. Filament fibers -

18. Name two kinds of natural fibers and list two examples of each kind.

A.
    1.
    2.

B.
    1.
    2.

19. Name two kinds of man-made fibers and list at least two examples of each.

A.
    1.
    2.

B.
    1.
    2.

MATCHING: Read the properties of fibers in the left-hand column and write the letter of the most appropriate match(es) in the space provided to the left of the number. Fibers will be used more than once. Some of the properties may describe two fibers.

Section I: Natural fibers

Properties

____20. high in heat conduction, comfortable for summer wear
____21. sensitive to heat
____22. resistant to sunlight
____23. excellent in resiliency
____24. strongest natural fiber when dry
____25. has a high amount of natural shrinkage
____26. a non-conductor of heat
____27. low in resiliency, wrinkles easily

Fibers

a. cotton
b. linen
c. silk
d. wool

Section II: Man-made Cellulosic Fibers

Properties

____28. blends well with many fibers
____29. does not fade from perspiration stain
____30. has moderate wet and dry strength
____31. takes dye easily
____32. is damaged by acids.
____33. resists heat damage
____34. not readily attacked by moths and mildew
____35. is weakened by exposure to light

Fibers

a. acetate
b. high wet modulus rayon
c. triacetate
d. viscose rayon

Section III: Man-made Synthetic Fibers

Properties

____36. one of the strongest and lightest fibers
____37. can be made into bulky fabrics, therefore they have good insulating properties
____38. can be heat-set
____39. can be molded into desired shapes easily
____40. is a "color scavenger"
____41. as soft and warm as wool, while being easier to care for and less scratchy than wool
____42. resistant to acids and alkalines
____43. are heat sensitive

Fibers

a. acrylic
b. modacrylic
c. nylon
d. polyester

44. List two general care requirements of the natural fibers.

A.

B.

45. List two general care requirements of the man-made fibers.

A.

B.

46. Explain the difference between single, ply and novelty yarns.

47. Briefly define the following terms.

A. Blended fabrics -

B. Combination fabrics -

48. Give two reasons why fibers are blended.

A.

B.

49. List three common blends.

A.

B.

C.

50. List three methods of fabric construction.

A.

B.

C.

MATCHING: Read the methods of fabric construction in the left-hand column and write the letter of the most appropriate name in the space provided to the left of the number. Each name will be used several times.

Method of fabric construction

_____ 51. bobbinet
_____ 52. bonding
_____ 53. double
_____ 54. double-cloth
_____ 55. felting
_____ 56. figured
_____ 57. filling
_____ 58. leaver
_____ 59. leno
_____ 60. pile
_____ 61. satin
_____ 62. warp

Name

a. interlocking of fibers
b. knitting
c. lacemaking
d. weaving

63. Name two processes used in finishing fabrics.

A.

B.

64. Name three special-purpose finishes.

A.

B.

C.

65. Name and briefly define three dyeing processes.

A.

B.

C.

66. Name two types of design, and give two examples of each.

A.

1.

2.

B.

1.

2.

67. Name three pieces of textile legislation and give one reason why each was passed.

A.

reason:

B.

reason:

C.

reason:

NATURE OF TEXTILES AND CLOTHING
UNIT II

ANSWERS TO UNIT TEST

MATCHING

1. B
2. C
3. K
4. E
5. N
6. H
7. M
8. G
9. I
10. J
11. L
12. O
13. F
14. D
15. A

16. A. natural
    B. industrial

17. A. staple - short fibers which are spun and twisted to make yarns

    B. Filament fibers - long fibers which are twisted together to make yarns

18. A. Cellulosic

    1. Cotton

    2. Linen

    B. Protein

    1. Wool

    2. Silk

19. A. Cellulosic

    1. Rayon (viscose or high wet modulus)

    2. acetate

    3. triacetate

    B. Synthetic

    1. Nylon

    2. Polyester

    3. Acrylic

    4. Modacrylic

MATCHING

Section I

20. A, B
21. C, D
22. B
23. D
24. C
25. A
26. C, D
27. A, B

Section II

28. D
29. A
30. B
31. A
32. B, D
33. C
34. A, C
35. B, D

Section III

36. C
37. A
38. D
39. B
40. C
41. A
42. D
43. A, B

44. A. must be protected from attack by moths, carpet beetles and fungi

    B. require pressing

    C. require only reasonable care

45. A. cannot withstand high temperatures

    B. easy to wash, quick-drying

    C. require little ironing

46. A single yarn is a single filament or a group of filaments twisted together.

A ply yarn is made by twisting together two or more single yarns.

A novelty yarn has some type of irregularity built into it to produce an unusual texture or appearance.

47. A. two or more fibers are blended together before they are spun into yarns

B. woven with yarns of one fiber in the lengthwise grain and yarns of another fiber in the crosswise grain

48. A. economic

B. aesthetic

C. functional

49. A. cotton/polyester

B. wool/nylon

C. wool/acrylic

D. wool/polyester

E. cotton/modacrylic

50. A. interlocking fibers

B. braiding

C. netting and lacemaking

D. knitting

E. weaving

MATCHING

51. C
52. A
53. B
54. D
55. A
56. D
57. B
58. C
59. D
60. D
61. D
62. B

63. A. bleaching

B. brushing

C. weighting

64. A. anti-static

B. crease resistant

C. wrinkle resistant

D. wash-and-wear

E. stain resistant

F. water repellent

G. antiseptic

H. waterproof

65. A. Solution dyeing - adding color to the spinning solution before the fibers are formed.

B. Fiber dyeing - dyeing fibers before they are spun into yar

C. Yarn dyeing - dyeing yarns before they are woven into fabrics.

D. Piece dyeing - dyeing the fabric after it is woven.

66. A. Structural design - formed when the fabric is constructed.

1. type of yarn
2. weave
3. knit

B. Applied design - put on after fabric is made

1. printing (4 methods)
2. surface designs (5 methods)

67. A. Wool Products Labeling Act
    1. because some rayon fibers resemble wool
    2. because used wool was being sold as new wool
  B. Fur Products Labeling Act
    to protect consumers from deceptive labeling
  C. Textile Fiber Products Identification Act
    1. to give consumers accurate information
    2. to protect producers from unfair competition
  D. Care Labeling Rule
    to give care information when needed
  E. Flammable Fabrics Act
    to protect consumers from dangerously flammable clothing

ACQUISITION, USE AND CARE OF TEXTILES AND CLOTHING
UNIT III

UNIT OBJECTIVE

At the completion of the unit, the student will be a more informed consumer of clothing. The student will be able to define terms related to the buying of textiles and clothing. The student will be familiar with legislation relating to textile products, and with appropriate consumer service agencies. The student will know kinds of information needed and where to find them, kinds of sales, services provided by various kinds of stores, and how to make the best use of these services. The student will be able to make informed consumer decisions concerning the use of available resources for clothing purchases. The student will know what factors to consider in developing a family clothing budget, in using credit for clothing purchases, in planning for future clothing purchases, and in selecting textile items according to desired end use. The knowledge will be evidenced by completing the assignment sheets and by scoring at least 85% on the unit test.

SPECIFIC OBJECTIVES

At the completion of the unit, the student will be able to:

1. Define two terms related to the buying of textiles and clothing.
2. Name four legislative acts relating to textiles and clothing.
3. Name two groups that test textiles used for clothing items.
4. Name four consumer agencies that are concerned with textiles and clothing.
5. Identify eight items of factual information on hang tags.
6. Recognize the purpose of the different types of woven and printed labels.
7. List three sources of clothing information, apart from the garment label, that benefit the consumer.

8. Name three kinds of sales which clothing stores hold.

9. Match the services offered with the different types of stores.

10. Name two categories of clothing information and give one example of each.

11. List six consumer practices which will improve service and treatment by store personnel.

12. List four personal resources an individual can use in meeting clothing needs.

13. Identify the pro's and con's of both buying and constructing garments.

14. Identify reasons for and against opening a charge account.

15. State two characteristics of a clothing budget.

16. List four factors to consider in developing a family clothing budget.

17. Give one advantage of wardrobe planning.

18. Identify six textile fiber and fabric facts that determine the use and care of the end product.

ACQUISITION, USE AND CARE
OF TEXTILES AND CLOTHING
UNIT III

SUGGESTED ACTIVITIES

I. Instructor

   A. Provide students with unit objectives.

   B. Provide students with information outlines and assignment sheets.

   C. Discuss unit and specific objectives.

   D. Provide resources for the completion of unit activities.

   E. Make transparencies.

   F. Discuss assignments to be completed by students.

   G. Evaluate student assignment sheets and unit tests.

II. Students

   A. Read objectives.

   B. Read information outline and assignment sheets.

   C. Consult resources provided by instructor for completion of unit activities.

   D. Discuss with instructor and other students the assignments to be completed.

   E. Take unit test.

INSTRUCTIONAL MATERIALS

I. Included in this unit:

   A. Objectives

   B. Suggested activities

   C. Information outline

D. Transparency masters

1. TM - III - 1 Kinds of Information Found on Labels (brand name, construction and performance in use)
2. TM - III - 2 Kinds of Information Found on Labels (composition, geographical source and use and care directions)
3. TM - III - 3 Kinds of Information Found on Labels (product name, quantity, size, guarantee and manufacturer)
4. TM - III - 4 Kinds of Information Found on Labels (form, variety, selling points, quality or grade)
5. TM - III - 5 Types of Clothing Labels (care, information, brand, union and certification)

E. Assignment sheets

1. AS #1 Hang-tag Information
2. AS #2 Types of Stores
3. AS #3 The Courteous Consumer
4. AS #4 Credit Crossword

F. Answers to assignment sheets

G. Unit test

H. Answers to unit test

II. References:

A. Books

1. Gawne, Eleanor J. and Oerke, Bess V. Dress. Peoria, Illinois: Chas. A. Bennett Co., Inc., 1969.
2. Horn, Marilyn. The Second Skin. Boston: Houghton Mifflin Co., 1975.
3. Kefgen, Mary and Touchie-Specht, Phyllis. Individuality in Clothing Selection and Personal Appearance. New York: The Macmillan Co., 1971.
4. Sturm, Mary and Grieser, Edwina H. Guide to Modern Clothing. St. Louis: McGraw-Hill Co., Inc., 1973.

ACQUISITION, USE AND CARE OF TEXTILES AND CLOTHING
UNIT III

INFORMATION OUTLINE

I. Terms and Definitions

   A. Legislation - laws enacted relating to the production and sales of textile items.

   B. Trade practice rules - rules related to textile items sold in inter-state commerce; set up by the Federal Trade Commission as needed.

   C. Standards - level or grade of excellence set for textile products to be sold on the market.

   D. Consumer agencies - government and industry organizations formed to aid and protect the consumer of textile products.

II. Legislation, trade practice rules and standards inform and protect the consumer by setting up minimum requirements for textile performance.

   A. Legislative acts related to clothing include the following:

      1. Wool Products Labeling Act. (NOTE: This act was passed because of fraudulent practices by some textile manufacturers.)

      2. Fur Products Labeling Act. (NOTE: This act was passed to protect consumers from deceptive labeling.)

      3. Flammable Fabrics Act. (NOTE: This act was passed to prevent the sale of dangerously flammable clothing.)

      4. Textile Fiber Products Identification Act. (NOTE: This act was passed to give consumers accurate information.)

   B. Other trade practice rules related to clothing, set up by the Federal Trade Commission as needed, have been concerned with care and finishing.

C. Standards for clothing and other textile items are regulated by several other organizations.

1. Standards set by the National Standards Institute, Inc., include the following:

    a. Standard L-22 indicates the care required and the minimum performance requirements for textile fabrics.

    B. Standard L-24 indicates the minimum performance requirements for institutional textiles.

2. The Federal government also regulates standards:

    a. Commercial standards.

    b. Federal specifications and standards.

    c. Department specifications and standards.

3. Other groups, such as the American Home Economics Association and the International Organization for Standardization, also promote standards.

4. Some groups test fibers, fabrics and garments to assist in setting standards and deciding if standards are met.

    a. American Association of Textile Chemists and Colorists.

    b. Better Fabrics Testing Bureau.

    c. United States Textile Company.

    d. American Society for Testing and Materials.

    e. National Bureau of Standards.

    f. Consumer Products Safety Commission.

III. Many consumer service agencies are ready to aid the consumer when information is needed or problems arise.

- A. National Better Business Bureau
- B. National Cotton Council of America
- C. Extension Service of the U.S.D.A.
- D. Federal Trade Commission
- E. Irish Linen Guild
- F. American National Standards Institute
- G. National Retail Merchants Association
- H. Wool Bureau
- I. Linen Trade Association
- J. Man-made Fiber Association, Inc.
- K. International Silk Association, Inc.
- L. The American Apparel Manufacturers Association
- M. The National Association of Manufacturers

IV. Factual information on hang-tags, a valuable consumer aid in buying, includes such things as: (AS#1)(TM#1 thru TM#4)

- A. Manufacturer and/or brand name
- B. Size
- C. Cleaning instructions
- D. Shrinkage guarantee
- E. Fiber content
- F. Special finishes
- G. Care
- H. Price
- I. Construction
- J. Performance in use
- K. Geographical source
- L. Conditions under which produced
- M. Name of product
- N. Form and variety
- O. Selling points
- P. Quality
- Q. Approval by recognized agencies

V. Woven or printed labels of various types which include helpful information may be attached to a garment. (TM#5)

A. Care labeling helps the consumer to care for the garment properly.

B. Informative labeling includes information required by Federal legislation, such as fiber content.

C. Brand labels, such as trademarks, identify products of a particular seller or manufacturer.

D. Certification labels indicate that a clothing item has been tested by a laboratory and has met certain standards of quality.

E. Union labels tell the consumer that the garment was made under fair working conditions; it may be referred to as a seal of approval.

VI. Other sources of clothing information also benefit the consumer.

A. Knowledge of advertising helps one to become a more efficient buyer.

B. One can become more informed as one gains additional experience in buying.

C. Sales personnel can be excellent sources of information.

VII. Consumers need to be informed about different kinds of sales in order to take full advantage of them and to get the most for their money.

A. Half-price sales offer the first item at full price,the second at half price. (NOTE: This is not really half-price.)

B. Going-out-of-business sales offer low prices, but if merchandise is not satisfactory, there is no one to take responsibility.

C. End-of-season sales offer considerable reductions.

VIII. Stores provide many services for various customer needs.

A. Each type of store or shopping facility has its own outstanding characteristics.

B. The services one might select at each shopping facility have advantages and disadvantages.

C. The consumer must determine the needs met through the services offered by the different stores. (AS #2)

1. Department stores - one-stop shopping
2. Discount stores - self-service
3. Mail-order shops - arm-chair shopping
4. Specialty shops - greater variety in area of specialty
5. Variety stores - low price range
6. Chain stores - wide selection and price range
7. Direct door-to-door - convenience
8. Vending machine - quick and easy
9. Consumer cooperatives - low prices

IX. Categories of clothing information include factual information (price, size, fiber content) and descriptive information (color and features of the garment, a picture).

X. A courteous and informed consumer tends to improve service and treatment of store personnel. A consumer can: (AS #3)

A. Be informed about what the store offers.

1. Shop regular store sales
2. Select clothing in line with needs

B. Use available consumer information intelligently, such as buying, use and care guides.

1. Compare values
2. Shop store brands

C. Return defective merchandise.

1. Have legitimate reasons for returning merchandise
2. Be aware of non-returnable items

XI. Clothing needs are met by effective use of personal resources:

A. Imagination, creativity - using trims and patches to cover worn spots; using scarves and belts for variety

B. Time - to plan and shop wisely

C. Ability - to sew and take care of clothes

D. Help from others - sharing of talents and abilities with family and friends

E. Knowledge of buying, understanding of needs and what is available in the stores

F. Money - ability to manage resources economically

XII. In order to use resources most effectively, one may need to decide whether to make or to buy clothing.

A. Make new garments when:

1. You have the ability and experience to assure success.

2. You get great enjoyment from sewing, and it is a creative hobby for you.

3. Sewing equipment and a satisfactory place to sew are available.

4. You can't find what you want in ready-to-wear at the price you can pay, and you can find the fabric for that price.

5. The fabric is already available, as a gift, or you can get that fabric at a much lower price, as in a mill-outlet store.

6. You have a special fitting problem which makes the altering of ready-made garments impossible or impractical.

7. You want individuality of style or fabric.

B. Buy new garments when:

1. Time for sewing is limited.

2. No sewing machine is available, and the cost of buying or renting one is too great.

3. An exceptionally good buy in a ready-made garment is available.

4. The difficulties of handling the fabric or of making a garment of complicated design are beyond your sewing ability.

5. The cost and value of a ready-made garment and a similar garment you can make are the same.

6. You lack the ability to put pattern, fabric and body proportions together effectively.

XIII. Credit as related to clothing purchases can be an aid to the consumer if used wisely. (AS #4)

(NOTE: Planning clothing expenditures helps one to use credit more wisely.)

A. Reasons for opening a charge account include:

1. More convenience

2. Established credit rating

3. Goods and services available when needed

B. Reasons against opening a charge account include:

1. More expensive if not paid in 30 days

2. Encourages impulse buying and over-spending

XIV. A clothing budget must be flexible and easily adapted to family needs and life style.

XV. The number in the family, members' occupations, ages, income, values and the community will affect the amount spent for clothing.

XVI. Planning and coordinating a wardrobe can be a satisfactory way to reach aesthetic, social and economic goals.

A. Personal goals and values are expressed through clothing.

B. Wardrobe planning includes the aesthetic and practical analysis of clothing selection.

(NOTE: By "aesthetic analysis" is meant a study or consideration of good taste.)

(NOTE: By "practical analysis" is meant a consideration of what will really be useful to the wearer.)

XVII. Applying knowledge of textile fibers and fabric construction to clothing items enables one to select, use and care for garments appropriately.

A. Natural fiber characteristics determine the use and care of the end product.

B. Man-made fiber characteristics also affect how the end product will be used and cared for.

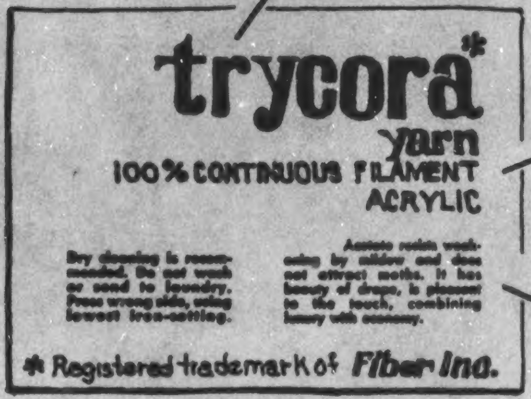
C. Yarn construction methods affect the use, appearance and care of the end product.

D. Knowledge of the fabric finishes helps the individual to know how the end product will perform.

E. Knowledge of the dyeing process helps the individual to predict its performance as an end product.

F. Knowledge of the fabric design helps the individual predict end-product performance as well.

Kinds of Information Found on Labels

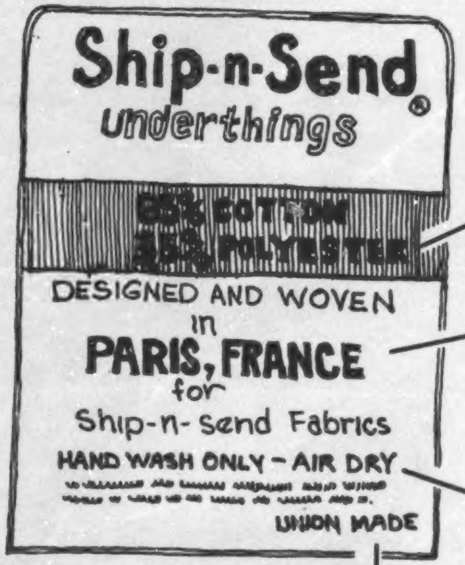

trycora*
yarn
100% CONTINUOUS FILAMENT
ACRYLIC
Dry cleaning is recommended. Do not wash or send to laundry. Press wrong side, using lowest iron-setting.
Acetate resists weakening by mildew and does not attract moths. It has beauty of drape, is pleasant to the touch, combining luxury with economy.
* Registered trademark of Fiber Inc.

BRAND NAME OR TRADEMARK:
An identifying quality recognizable through a brand name

CONSTRUCTION:
Helps to know how fabrics are made

PERFORMANCE IN USE:
Will it shrink, how is it affected by the sun

Kinds of Information Found on Labels


Ship-n-Send ®
underthings
65% COTTON
35% POLYESTER
DESIGNED AND WOVEN
in
PARIS, FRANCE
for
Ship-n-Send Fabrics
HAND WASH ONLY - AIR DRY
UNION MADE

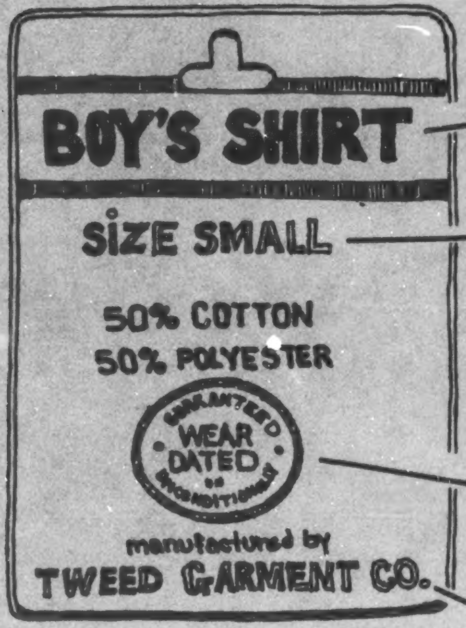
COMPOSITION:
Fiber content essential for most clothing items

GEOGRAPHICAL SOURCE:
Origin of imported fabrics or furs as required by law

DIRECTIONS FOR USE AND CARE:
How to wash and iron, should it be bleached?

CONDITIONS UNDER WHICH PRODUCED:
Indicates working conditions

Kinds of Information Found on Labels


BOY'S SHIRT
SIZE SMALL
50% COTTON
50% POLYESTER
GUARANTEED
WEAR DATED
UNCONDITIONALLY
manufactured by
TWEED GARMENT CO.

NAME OF PRODUCT OR WHAT IT IS:
For new products or unusual designs

QUANTITY AND SIZE:
A necessary identifying characteristic
Quantity of pre-packaged items
is helpful

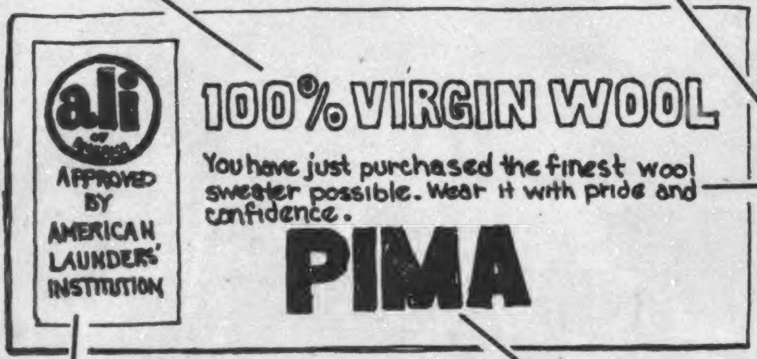
GUARANTEE:
Be sure to learn for what it is
guaranteed, by whom and for how long

MANUFACTURER OR DISTRIBUTOR:
Name or registered ID number of the
manufacturer or someone responsible
Required by law for textile products

Kinds of Information Found on Labels

FORM AND VARIETY:
Wool fibers must be labeled whether reused, reprocessed, or new wool.

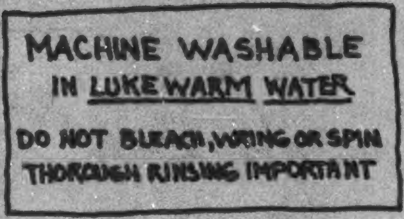
SELLING POINTS:
The manufacturer includes information that is appealing to the buyer.


a.li
APPROVED BY AMERICAN LAUNDERS' INSTITUTION
100% VIRGIN WOOL
You have just purchased the finest wool sweater possible. Wear it with pride and confidence.
PIMA

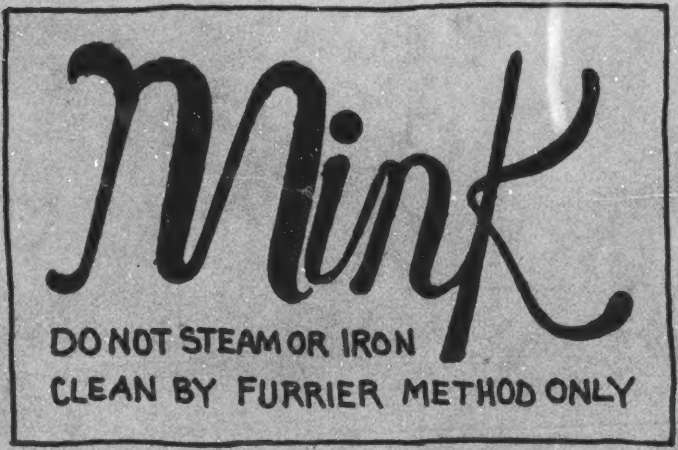
QUALITY OR GRADE:
"Seconds" or "irregular" indicate grade as do words like Pima, Merino, or Mongolian.

APPROVAL BY RECOGNIZED AGENCIES:
Does it have the approval of a recognized testing agency?

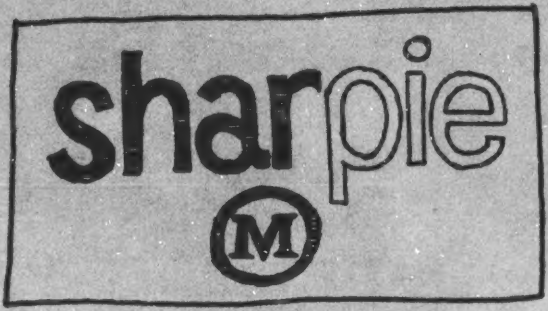
Types of Clothing Labels


MACHINE WASHABLE
IN LUKEWARM WATER
DO NOT BLEACH, WRING OR SPIN
THOROUGH RINSING IMPORTANT

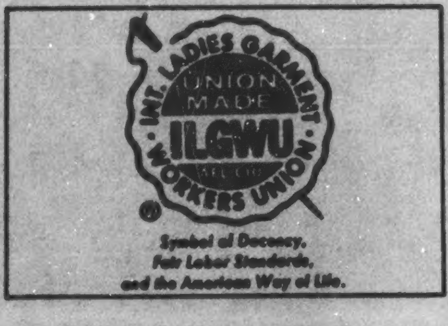
CARE LABEL


Mink
DO NOT STEAM OR IRON
CLEAN BY FURRIER METHOD ONLY

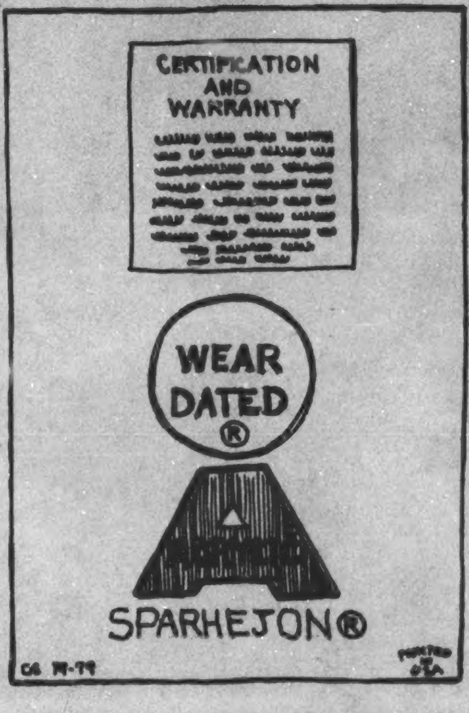
INFORMATION LABEL



BRAND LABEL


INT. LADIES GARMENT WORKERS UNION
UNION MADE
ILGWU
®
Symbol of Decency,
Fair Labor Standards,
and the American Way of Life.

UNION LABEL


CERTIFICATION AND WARRANTY
WEAR DATED ®
SPARHEJON®

CERTIFICATION LABEL

ACQUISITION, USE AND CARE
OF TEXTILES AND CLOTHING
UNIT III

ASSIGNMENT SHEET #1: HANG-TAG INFORMATION

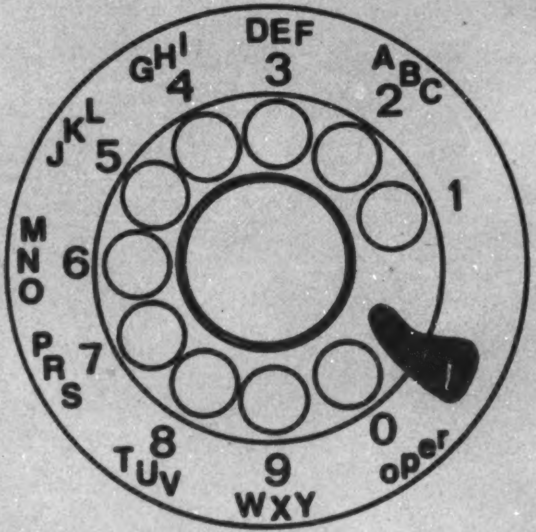
This assignment will help you become familiar with the information to be found on the hang-tag of a garment. Hidden in the box are facts found on the hang-tag. Words may be spelled forward, backward or vertically. Circle each word as you find it.

a	c	o	n	t	e	n	t	n	a	r	b
m	a	n	u	f	a	c	t	u	r	e	r
e	r	r	o	r	s	n	a	z	z	b	a
r	e	c	i	r	p	z	n	o	r	i	n
i	n	i	s	s	e	r	p	o	l	f	d
c	r	i	n	k	c	r	e	a	s	e	n
a	x	f	i	n	i	s	h	e	s	h	a
n	g	n	i	n	a	e	l	c	a	r	m
b	l	e	a	c	l	a	r	s	i	z	e
s	n	o	i	t	c	u	r	t	s	n	i
s	h	r	i	n	k	a	g	e	i	n	n
r	s	h	e	e	t	n	a	r	a	u	g

ACQUISITION, USE AND CARE
OF TEXTILES AND CLOTHING
UNIT III

ASSIGNMENT SHEET #2: TYPES OF STORES

This assignment will help you become familiar with the different types of stores at which you might buy clothing. Use the numbers on the telephone dial to decode the following number groups and reveal nine different types of shopping facilities. Remember that each number could be three different letters. Give one characteristic of each facility in the space provided.



1. 3372786368 78673 ______________________
2. 34726868 78673 ______________________
3. 6245-67337 7467 ______________________
4. 773242589 7467 ______________________
5. 8274389 78673 ______________________
6. 24246 78673 ______________________
7. 347328 3667-86-3667 ______________________
8. 8363464 6224463 ______________________
9. 26678637 26673728483 ______________________

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ACQUISITION, USE AND CARE
OF TEXTILES AND CLOTHING
UNIT III

ASSIGNMENT SHEET #3: THE COURTEOUS CONSUMER

This assignment will help you understand how to be a more informed consumer. Read the case study below about Consumer Sue. List six consumer practices in the case study below that Sue did not follow which caused her to feel the way she did when she left the store.

Consumer Sue walked into the Smith Store for two shopping errands - to get a blouse advertised on sale in last week's paper, and to return a dress she had purchased two days before. In the second-floor sportswear department, she found the blouse she wanted, and took it to the salesperson at the cash register.

"That will be $16.98, please," she was told.

"But it was on sale last week, and I just couldn't come then," she told the salesperson. "Couldn't I have it for the sale price?" she asked, trying to sound as penniless as possible.

"Oh, but the sale ended on Friday," she was told.

"This blouse isn't nearly as good as that one over there, and it's only $14.69," she wailed. "Why is this one so much more?"

Sue really didn't have anything to wear with it, but it was so pretty, and maybe her mother would buy her a pair of pants to go with it.

"Well, if I can't have this one at the sale price, do you have one of those Penney's blouses for $10.00?" she asked. When the answer was no, she grunted, "Thanks anyway," and headed toward the better-dress department to return the dress.

"I bought this dress here a few days ago," she explained. "When I got it home, I decided I didn't like it, so I would like my money back." She couldn't understand why the salesperson gave her such a funny look.

The salesperson took the receipt Sue held out. She examined it, and then told Sue: "This dress was on sale, and sale merchandise is not returnable. I'm sorry."

"But I don't like it, and I'll never wear it," Sue complained. "My mother will kill me!"

"I'm sorry," the salesperson repeated.

Sue decided the situation was hopeless and stomped toward the escalator. "What a stupid store," she muttered to herself. "What grumpy salespeople."

PLEASE ANSWER BELOW:

1.

2.

3.

4.

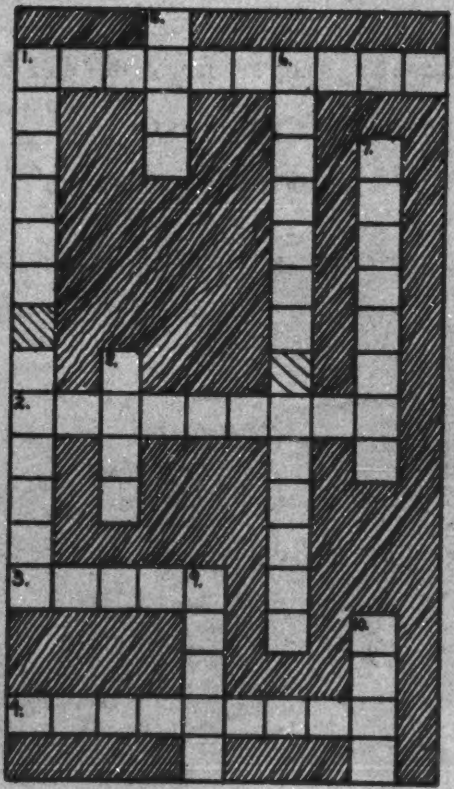
5.

6.

ACQUISITION, USE AND CARE
OF TEXTILES AND CLOTHING
UNIT III

ASSIGNMENT SHEET #4: CREDIT CROSSWORD

This assignment will help you understand the pro's and con's of opening a charge account. Read the statements below the puzzle and put the letters of the appropriate words in the numbered boxes.



ACROSS:

1. A charge account is very __________. (10 letters)
2. With a charge account, goods and services are ________ when needed.

3. Textile and clothing items are examples of __________.

4. Having a charge account may prove to be __________.

DOWN:

1. Having a charge account will help you to establish a __________. (2 words)

5. Having a charge account may cause you to __________-spend.

6. Having a charge account may encourage __________. (2 words)

7. Different kinds of stores provide different __________.

8. Do you need it, or do you just __________it?

9. Having a charge account may cause you to over-__________.

10. Do you really __________ it?

ACQUISITION, USE AND CARE OF TEXTILES AND CLOTHING
UNIT III

ANSWERS TO ASSIGNMENT SHEET #1

a	c	o	n	t	e	n	t	n	a	r	b
m	a	n	u	f	a	c	t	u	r	e	r
e	r	r	o	r	s	n	a	z	z	b	a
r	e	c	i	r	p	z	n	o	r	i	n
i	n	i	s	s	e	r	p	o	l	f	d
c	r	i	n	k	c	r	e	a	s	e	n
a	x	f	i	n	i	s	h	e	s	h	a
n	g	n	i	n	a	e	l	c	a	r	m
b	l	e	a	c	l	a	r	s	i	z	e
s	n	o	i	t	c	u	r	t	s	n	i
s	h	r	i	n	k	a	g	e	i	n	n
r	s	h	e	e	t	n	a	r	a	u	g

ACQUISITION, USE AND CARE
OF TEXTILES AND CLOTHING
UNIT III

ANSWERS TO ASSIGNMENT SHEET #2

1. Department store - one-stop shopping
2. Discount store - self-service
3. Mail-order shop - arm-chair shopping
4. Specialty shop - greater variety in area of specialty
5. Variety store - low price range
6. Chain store - wide selection and price range
7. Direct door-to-door - convenient
8. Vending machine - quick and easy
9. Consumer cooperative - how prices

ANSWERS TO ASSIGNMENT SHEET #3

1. Shop regular store sales
2. Compare values
3. Select clothing in line with needs
4. Shop store brands
5. Have legitimate reasons for returning merchandise
6. Be aware of non-returnable items

ACQUISITION, USE AND CARE
OF TEXTILES AND CLOTHING
UNIT III

ANSWERS TO ASSIGNMENT SHEET #4

```
      o
c o n v e n i e n t
r     e     m
e     r     p   s
d           u   e
i           l   r
t           s   v
            e   i
r   w           c
a v a i l a b l e
t   n       u   s
i   t       y
n           i
g o o d s   n
        p   g   n
        e       e
e x p e n s i v e
        d       d
```

ACQUISITION, USE AND CARE
OF TEXTILES AND CLOTHING
UNIT III

UNIT TEST

NAME ____________________
SCORE ____________________

1. Define the following terms related to the buying of textiles and clothing.

   A. Standards -

   B. Consumer agencies -

2. Name four legislative acts related to textiles and clothing.

   A.

   B.

   C.

   D.

3. Name two groups that test textiles used for clothing items.

   A.

   B.

4. Name four consumer agencies that are concerned with textiles and clothing.

   A.

   B.

   C.

   D.

IDENTIFICATION:

Identify the items of factual information that are found on the hang-tags. Put a plus (+) on the blank if the item is found on the hang-tag. Put a zero (o) on the blank if it is not.

_____ 5. name of manufacturer

_____ 6. fiber content

_____ 7. brand name

_____ 8. size

_____ 9. shrinkage guarantee

_____ 10. special finishes

_____ 11. cleaning instructions and care

_____ 12. color

_____ 13. price

TRUE/FALSE:

Identify the purposes of the different types of woven and printed labels. Read the statements about the various kinds of labels and decide whether each is true or false. If the statement is true put a plus (+) on the blank. If it is false, put a zero (o) on the blank.

_____ 14. Care labeling helps the consumer to care for the garment properly.

_____ 15. Information labeling indicates that a clothing item has been tested by a laboratory and has met certain standards of quality.

_____ 16. Brand labels, such as trademarks, tell that the garment was made under fair working conditions.

_____ 17. Certification labels indicate that a clothing item has been tested in a laboratory and has met certain standards of quality.

_____ 18. Union labels are seals of approval; they tell that the garment was made under fair working conditions.

19. List three sources of clothing information, apart from the garment label, that benefit the consumer.

A.

B.

C.

20. Name three kinds of sales which clothing stores hold.

A.

B.

C.

MATCHING:

Read the services offered by various shopping facilities in the left-hand column and write the letter of the most appropriate match in the space provided to the left of the number. Some types of stores may be used more than once. Some services may describe more than one type of store.

Services offered

_____21. one-stop shopping
_____22. self-service
_____23. arm-chair shopping
_____24. greater variety in area of specialty
_____25. low price range
_____26. wide selection
_____27. convenient
_____28. quick
_____29. easy
_____30. wide price range

Shopping facilities

a. chain stores
b. consumer cooperatives
c. department stores
d. direct door-to-door
e. discount stores
f. mail-order shops
g. specialty shops
h. variety stores
i. vending machines

31. Name two categories of clothing information. Give an example of each.

Information	Example
A.	
B.	

32. List six consumer practices which will improve service and treatment by store personnel.

A.

B.

C.

D.

E.

F.

33. List four personal resources an individual can use in meeting clothing needs.

A.

B.

C.

D.

IDENTIFICATION:

Identify reasons for making, as opposed to buying, a new garment when one is needed. Put a (+) on the blank if the statement is a reason for making a garment. Put a zero (o) on the blank if it is not.

_____34. You have the ability and experience to assure success.
_____35. An exceptionally good buy in a ready-made garment is available.
_____36. Sewing equipment and a satisfactory place to sew are available.
_____37. The difficulties of handling the fabric or design are beyond your sewing ability.
_____38. You can't find what you want in ready-to-wear at the price you can pay.
_____39. Time for shopping is limited.
_____40. You have a special fitting problem which makes altering of ready-made garments impossible or impractical.
_____41. Sewing takes you a long time, but you enjoy doing it.
_____42. The cost and value of a ready-made garment and a similar garment you could make are the same.
_____43. You want individuality of style or fabric.

Identify reasons for and against opening a charge account. If the statement is a good reason for opening an account, put a plus (+) on the blank. If it is a good reason against opening an account, put a zero (o) on the blank.

_____44. more convenient
_____45. more expensive
_____46. establish credit rating
_____47. encourages impulse buying and over-spending
_____48. goods and services available when needed

49. State two characteristics of a clothing budget.

A.

B.

50. List four factors to consider in developing a family clothing budget.

A.

B.

C.

D.

51. Give one advantage of wardrobe planning.

IDENTIFICATION:

Identify textile fiber and fabric facts that determine the use and care of the end product. If the fact is a determinant of use and care put a plus (+) on the blank. If it is not, put a zero (o) on the blank.

______52. natural fiber characteristics
______53. color of dye
______54. man-made fiber characteristics
______55. garment to be worn in humid climate
______56. method of yarn construction
______57. synthetic cotton fiber
______58. finish applied
______59. natural polyester fiber
______60. dyeing process used
______61. garment to be laundered at home
______62. fabric design

ACQUISITION, USE AND CARE
OF TEXTILES AND CLOTHING
UNIT III

ANSWERS TO UNIT TEST

1. A. Standards - level or grade of excellence set for textile products to be sold on the market.

B. Consumer agencies - government and industry organizations formed to aid and protect the consumer of textile products.

2. A. Wood Products Labeling Act

B. Fur Products Labeling Act

C. Flammable Fabrics Act

D. Textile Fiber Products Identification Act

3. A. American Association of Textile Chemists and Colorists

B. Better Fabrics Testing Bureau

C. United States Textile Company

D. American Society for Testing and Materials

E. National Bureau of Standards

F. Consumer Products Safety Commission

4. A. National Better Business Bureau

B. National Cotton Council of America

C. Extension Service of the USDA

D. Federal Trade Commission

E. Irish Linen Guild

F. American National Standards Institute

G. National Retail Merchants Association

H. Wool Bureau

I. Linen Trade Association

J. Man-made Fibers Producers Association, Inc.
K. International Silk Association, Inc.
L. American Apparel Manufacturers Association
M. National Association of Manufacturers

INDENTIFICATION:

5. +
6. +
7. +
8. +
9. +
10. +
11. +
12. o
13. +

TRUE/FALSE:

14. +
15. o
16. o
17. +
18. +
19. A. Advertising
    B. Experience in buying
    C. Sales personnel
20. A. Half-price sales
    B. Going-out-of-business sales
    C. End-of-season sales

MATCHING:

21. C
22. E
23. F
24. G
25. H, B
26. A

27. D 29. I

28. I 30. A

31. A. Factual - price, size, fiber content
    B. Descriptive - color, features of the garment, a picture

32. A. Be informed about what the store offers
    B. Shop regular store sales
    C. Select clothing in line with needs
    D. Use available consumer information intelligently
    E. Compare values
    F. Shop store brands
    G. Return defective merchandise
    H. Have legitimate reason for returning merchandise
    I. Be aware of non-returnable items

33. A. Imagination/creativity
    B. Time
    C. Ability to sew
    D. Help from others
    E. Knowledge of buying
    F. Money

IDENTIFICATION:

34. + 39. o

35. o 40. +

36. + 41. +

37. o 42. +

38. + 43. +

IDENTIFICATION:

44. +

45. o

46. +

47. o

48. +

49. A. Flexible

    B. Adapted to needs

    C. Adapted to family life style

50. A. Number in the family

    B. Members' occupations

    C. Members' ages

    D. Income

    E. Values

    F. The Community

51. Satisfactory way to reach aesthetic, social and economic goals; expression of personal goals and values

IDENTIFICATION:

52. +

53. o

54. +

55. o

56. +

57. o

58. +

59. o

60. +

61. o

62. +

GARMENT CONSTRUCTION
UNIT IV

UNIT OBJECTIVE

At the completion of the unit, the student will be more skilled in garment construction techniques. The student will be able to define construction terms, to select and adjust patterns for the figure, and to select fabrics appropriate for the design and prepare them properly. The student will also be able to choose and execute appropriate techniques, and choose and use appropriate equipment. The skills and knowledge will be evidenced by completing the assignment sheets and by scoring at least 85% on the unit test and on the garment construcion.

SPECIFIC OBJECTIVES

After completing this unit, the student will be able to:

1. Match 10 items relating to clothing construction with their correct definition.
2. List three considerations to be made when selecting a pattern.
3. Explain two methods for fitting a pattern.
4. Explain what is involved in preparing a pattern and list three advantages of doing so.
5. Name five fabrics or fabric characteristics which influence construction details of the pattern.
6. Name three fabrics that require specific preparation before cutting.
7. List three procedures involved in fabric preparation.
8. Explain what needs to be done to prepare notions for construction.
9. Explain two advantages of a plan of work and a time schedule in the construction of a garment.
10. List three results of accurate workmanship.
11. Match four seam and two hem finishes with their specific uses.

12. Match eight construction techniques with their specific purposes in construction.

13. List four special features available on sewing machines and explain when each would be an advantage.

14. Evaluate garment construction.

(NOTE: Evaluation of garment is accounted for on job sheet #8.)

GARMENT CONSTRUCTION
UNIT IV

SUGGESTED ACTIVITIES

I. Instructor

  A. Provide students with unit objectives.

  B. Provide students with information outlines and assignment sheets.

  C. Discuss unit and specific objectives.

  D. Provide resources for the completion of unit activities.

  E. Make transparencies.

  F. Discuss assignments to be completed by students.

  G. Evaluate student assignment sheets and unit tests.

II. Students

  A. Read objectives.

  B. Read information outline and assignment sheets.

  C. Consult resources provided by instructor for completion of unit activities.

  D. Discuss with instructor and other students the assignments to be completed.

  E. Take unit test.

INSTRUCTIONAL MATERIALS

I. Included in this unit:

  A. Objectives

  B. Suggested activities

  C. Information outline

D. Transparency masters

1. TM - IV - 1 Beveled seam edge
2. TM - IV - 2 Clipping
3. TM - IV - 3 Edge-stitching
4. TM - IV - 4 Grading
5. TM - IV - 5 Grain perfection
6. TM - IV - 6 Interfacings and underlinings
7. TM - IV - 7 Notching
8. TM - IV - 8 Off-grain fabrics
9. TM - IV - 9 Off-grain stitching
10. TM - IV - 10 Stay-stitch-plus
11. TM - IV - 11 Stitch-in-the-ditch
12. TM - IV - 12 Tread perfection
13. TM - IV - 13 Top-stitching
14. TM - IV - 14 Trimming
15. TM - IV - 15 Understitching
16. TM - IV - 16 Pattern alteration checks
17. TM - IV - 17 Garment made from off-grain fabric
18. TM - IV - 18 Matching plaids
19. TM - IV - 19 Planning location of seams in prints and stripes
20. TM - IV - 20 Kinds of darts and their treatments
21. TM - IV - 21 Types of seams used in garment construction
22. TM - IV - 22 Zipper applications
23. TM - IV - 23 Machine-made buttonholes
24. TM - IV - 24 Direction of stay-stitching
25. TM - IV - 25 Measuring devices

26. TM - IV - 26 Cutting devices

27. TM - IV - 27 Marking equipment

28. TM - IV - 28 Pressing equipment

E. Assignment sheets

1. AS #1 Pattern alteration checks
2. AS #2 Thread and grain perfection
3. AS #3 Grain of fabric
4. AS #4 Pressing techniques
5. AS #5 Techniques for shaping
6. AS #6 Techniques for eliminating bulk
7. AS #7 Techniques for easing

F. Answers to assignment sheets

G. Job sheets

1. JS #1 Directions for measuring
2. JS #2 Preparing the pattern and pinning for fitting
3. JS #3 Pattern layout, cut and mark
4. JS #4 Preparing washable fabrics
5. JS #5 Preparing woolen fabrics
6. JS #6 Work plan: weekly checklist
7. JS #7 Work plan: daily objectives
8. JS #8 Evaluation of garment construction

H. Unit test

I. Answers to unit test

II. References:

A. Books

1. Bane, Allyne. Creative Clothing Construction. St. Louis: McGraw-Hill, Inc., 1973.
2. Horn, Marilyn. The Second Skin. Boston: Houghton Mifflin Co., 1975.
3. Musheno, Elizabeth, ed. The Vogue Sewing Book. New York: Vogue Patterns, 1972.

4. Perry, Patricia, ed. The Vogue Sewing Book of Fitting, Adjustments, and Alterations. New York: Vogue Patterns, 1972.

5. Sturm, Mary M., and Grieser, Edwina H. Guide to Modern Clothing. St. Louis: McGraw-Hill, Inc., 1973.

6. "Sewing for Men and Boys." Simplicity How-to Book. Simplicity Pattern Co., New York, 1973.

GARMENT CONSTRUCTION
UNIT IV

INFORMATION OUTLINE

I. Terms and Definitions:

A. The armscye seam is where a set-in sleeve is stitched to the bodice.

B. Beveling is a technique to reduce the seam allowance of heavy fabrics. (TM #1)

C. Clipping is cutting the concave-curved seams to relieve pull and stress. (TM #2)

D. Edge-stitching is a close machine stitch on the edge of the seam allowance used as a guideline for further stitching or pressing. (TM #3)

E. Grading is cutting away one seam allowance more than the other to form a cushion, and thus prevent an impression from showing on the right side. (TM #4)

F. Grain perfection indicates that lengthwise and crosswise threads in a fabric are at right angles to each other. (TM #5)

G. Gathering stitches are the longest stitches on the machine; they allow pulling the thread to form gathers or ease.

H. Interfacings are fabrics used to give shape and support to areas of a garment such as necklines, armholes, placket areas, etc. (TM #6)

I. Notching is a technique to eliminate bulk on convex-curved seams. (TM #7)

J. Off-grain fabrics are fabrics in which the lengthwise and crosswise threads are not at right angles to each other. (TM #8)

K. Off-grain stitching is a process of pushing and pulling on off-grain areas and stitching through the pulled area to incorporate ease into an area such as the cap of a sleeve. (TM #9)

L. Staystitching is a line of regular stitching used to prevent stretch, or to "stay" curved and diagonal seam edges of fabric pieces.

M. Stay-stitch-plus is another type of ease stitch; it is done by pushing against the fabric behind the presser foot, releasing, and repeating. (TM #10)

N. Stitch-in-the-ditch or crack-stitching is stitching in the seamline (the "ditch" or "crack") on the right side to hold features such as facings in place securely. (TM #11)

O. Thread perfection indicates that the end of a piece of fabric has been straightened and follows one thread all the way across. (TM #12)

P. Top-stitching is a stitching on the right side, close to the edge; it is decorative but can also be functional in that it holds seam allowances in place. (TM #13)

Q. Trimming is cutting away both seam allowances in order to eliminate bulk. (TM #14)

R. Underlinings are fabrics used to shape and support entire garment pieces. (TM #6)

S. Understitching or sharp-stitching is a single line of stitching through the trimmed seam allowances and facing to prevent the facing from rolling to the outside of the garment. (TM #15)

II. Pattern Selection and Adjustment

A. Selection of pattern in terms of purpose, fabric and sewing experience will increase satisfaction from clothing construction.

B. Fit is essential for a quality garment.

1. One method of fitting the pattern is to compare your body measurements with the pattern measurements. (JS #1)

   (NOTE: It is very important to take accurate measurements; adequate ease must be allowed.)

2. Another method is to pin the pattern pieces together and try it on.

3. Lengthwise grain should be perpendicular to the floor at center front and center back.

4. Crosswise grain should be parallel to the floor at bust, waist and hiplines.

5. Darts should point to, and be in line with, body bulges.

6. After adjusting the pattern, make final checks: (TM #16, AS #1)

a. Grainlines are straight throughout the length of the pattern piece.

(NOTE: This will assure that the garment will hang properly.)

b. Seamlines are adjusted or straightened throughout the length of the pattern piece.

(NOTE: This makes it easier to cut the pattern from fabric correctly.)

c. Corresponding pattern pieces have been adjusted the same amount.

(NOTE: Adjust bodice back the same amount as bodice front, etc., so that they can be joined together properly.)

C. Preparing the pattern makes lay-out, cutting and marking easier. (JS #2)

1. Careful lay-out, with pattern pieces on the straight-of-grain, is important for accurate cutting, stitching and fitting. (JS #3)

2. Accurate cutting makes joining of fabric garment pieces easier.

3. Transfer to fabric all necessary construction markings.

III. Fabric Selection and Preparation

A. Characteristics of fabric will influence construction details of the pattern.

1. Constructing garments from off-grain fabrics may be difficult to do with satisfaction. (TM #17)

2. Loosely woven fabrics may ravel excessively; special seam finishes may be required.

3. The various knit fabrics have varying amounts of stretch so that different construction techniques are required.

4. Plaids will need to be matched in cutting and sewing. (TM #18)

5. Stripes need to be matched or arranged carefully in cutting. (TM #19)

6. Prints may need to be studied carefully in relation to pattern lay-out and cutting. (TM #19)

7. Location of seams and darts in various fabrics may need to be planned carefully for the most attractive results.

8. Special techniques are needed when working with bulky fabrics.

B. The fabric finish and "hand" effect the amount of preparation required prior to cutting out the pattern.

(NOTE: "Hand" is a way of describing the texture of a fabric. It refers to the way the fabric hangs or falls.)

1. With durable-press fabrics, watch for distorted grain; you cannot shrink out the excess ease or straighten off-grain fabric due to the permanent finishing process.

2. Knits require support to keep from stretching; press them lengthwise to avoid stretching.

3. Muslin needs to be preshrunk if used for a support fabric.

C. Preparation of fabrics requires careful handling and care to achieve a professional looking garment.

1. Fabric preparation involves shrinking, making fabric thread perfect and grain perfect. (AS #2)

a. Shrinking can be done by washing the fabric, or by having it steamed by a dry-cleaner if it is not washable.

b. Thread perfection can be achieved by tearing or by pulling a thread and cutting along the path it leaves.

c. Grain perfection can be achieved by several methods, depending on the fabric and how badly off grain it is. (AS #3)

(1) Fabric only slightly off grain can be straightened by pulling on the short corners, or by steam pressing in the same direction.

(NOTE: Pulling on short corners will not work with wool.)

(2) Washable fabrics, with ends straightened, can be basted, wet thoroughly and laid flat to dry with grainlines adjusted correctly. (JS #4) (NOTE: This procedure also shrinks the fabric.)

(3) The London shrinking process can be used to shrink and straighten the grain of wool fabrics. (JS #5)

(a) Ends of the fabric must be thread perfect and the fabric, folded lengthwise, basted with grainlines in right-angle position.

(b) The fabric is wrapped in a sheet which has been wet thoroughly and wrung out, and left six to eight hours.

(c) When thoroughly damp, the fabric is laid flat to dry with grainlines adjusted correctly and corners and selvages aligned with table.

(4) Knit fabrics are prepared differently than woven fabrics. (NOTE: Knit fabrics do not have grain, but ribs (lengthwise) and courses (crosswise). If not straight, they cannot be straightened.)

(a) Wash fabric like the finished garment will be washed.

(b) Air-dry or dryer-dry on low heat.

(c) Mark one lengthwise rib and one crosswise course with a row of hand basting through a single thickness.

(d) Measure from the lengthwise basting to the pattern arrow to lay the pattern on the straight of the fabric.

(e) If the crosswise course is crooked, cut the pattern single thickness.

2. After shrinking and straightening the fabric, press and fold for laying on the fabric.

D. Appropriate notions require preparation before use in construction. (NOTE: Zipper tapes, seam bindings, twill tapes, etc., need to be preshrunk.)

IV. Construction Techniques

A. Organized planning increases the ease, speed and accuracy of garment construction. (JS #6 and #7)

B. Wise use of time and accurate construction techniques facilitate the satisfactory completion of a garment project.

C. Appearance, comfort and durability of a garment depend on the accuracy and detail of workmanship.

D. Personal satisfaction may be achieved from knowledge and skills gained through mastering a variety of construction techniques in the process of completing a garment.

1. Darts may need special treatment to prevent bulk. (TM #20)

2. Special seams and seam finishes can be decorative as well as functional. (TM #21)

   a. A bound seam prevents fraying and finishes the inside of a garment.

   b. An extended seam adds width to seam allowances that are too narrow.

   c. A flat-felled seam hides raw edges and adds a sporty look.

   d. A French seam hides raw edges without adding bulk.

   e. A lapped seam joins a plain edge to a shaped edge with a row of topstitching.

3. Interfacings and underlinings give shape and support to a garment. (TM #6)

4. Fasteners are important to both the appearance and the use of the garment.

   a. Types of zipper installation include centered, lapped and invisible. (TM #22)

      (NOTE: A choice of methods can be used to install both centered and lapped zippers.)

   b. Shank buttons have an extended stem on the back.

   c. Pierced buttons have either two or four holes.

   d. Machine-made buttonholes, are either round-end, key-hole or bar-tack. (TM #23)

   e. Snaps are used in garment areas having minimum strain.

   f. Hooks and eyes are invisible closings at points of strain.

   g. Hook-and-loop tape has small nylon hooks on one side which, when pressed against the other side, attach to small nylon loops.

5. Choice of hem finish can be made to be compatible with the fabric and garment.

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a. A bound hem is a sturdy, tailored finish.

b. A faced hem is used where garment length does not allow for a hem. (NOTE: This type of finish should be considered only as a last resort.)

c. A stay-stitch-plus finish helps to ease in the fullness of a flared hem.

6. The notions and trims selected can add a great deal to the successful completion of a garment.

   a. Some notions and trims need to be prepared for use (shrinking) just as fabrics do.

   b. Proper construction techniques must be used in applying notions and trims.

   c. A wide variety of notions and trims are available on the market for many purposes.

7. Proper pressing techiques are essential to the successful completion of an attractive garment. (AS #4)

   (NOTE: Pressing is a lifting, up-and-down motion; ironing is a back-and-forth motion.)

   a. Press each seam and dart before it is crossed by another line of stitching. (NOTE: If stitched over, it cannot be pressed open all the way to the end.)

   b. Use a press cloth to prevent shine and protect the fabric.

   c. Use strips of paper to cushion seams when pressing.

   d. Press in these three steps:

      (1) First, on the wrong side as stitched.

      (2) Next, on the wrong side as the seam or dart should lay.

      (3) Last, on the right side.

   e. Press seams open by using the tip of the iron on the line of stitching to prevent forming an imprint.

8. Many techniques are used for shaping a garment. (AS #5)

   a. Darts fit flat fabric to body curves. (TM #20)

b. Staystitching preserves shape in garment pieces. (TM #24)

c. Interfacing and underlining help shape garment areas or pieces. (TM #6)

d. Pressing helps to build shape in some fabrics. (TM #28)

9. Techniques are needed to eliminate bulk in garment areas. (AS #6)

   a. Trimming is done by cutting away both seam allowances the same amount. (TM #14)

   b. Grading is done by trimming one seam allowance more than the other. (NOTE: The seam closest to the body is trimmed the most.) (TM #4)

   c. Beveling is a way of trimming a seam allowance to reduce bulk. (TM #1)

   d. Notching helps eliminate bulk on a convex-curved seam. (TM #7)

10. Clipping relieves stress and pull on a concave-curved seam.

11. Techniques are used to secure or conceal garment features.

   a. Understitching keeps facings to the inside. (TM #15)

   b. "Stitch-in-the-ditch" holds various features secure. (TM #11)

12. Techniques are needed to keep edges crisp and sharp.

   a. Top-stitching can be decorative as well as functional. (TM #13)

   b. Edge-stitching can also serve as a stitching guide. (TM #3)

13. Techniques are needed to incorporate ease in certain areas. (AS #7)

   a. Off-grain stitching can be used in sleeve caps. (TM #9)

   b. Stay-stitch-plus can also be used in sleeve caps, and in flared hems. (TM #10)

   c. Gathering stitches can be used to ease in fullness.

   (NOTE: Be careful to control puckering when using gathering stitches.)

d. The shorter edge can be stretched to match the fuller edge.

V. Construction Equipment

A. The proper equipment, used correctly, is indispensable in the construction of professional looking garments.

1. Measuring devices are necessary for accurate pattern fitting and adjusting, as well as for sewing. (TM #25)

   (NOTE: Essential measuring equipment would be: a dual tape measure (with both metric and American measure), dual ruler, adjustable gauge and a skirt marker or meter stick.)

2. Cutting devices must work smoothly and cut sharply. (TM #26)

   (NOTE: Bent-handled shears and light-weight trimmers are important for clothing construction; pinking or scalloping shears are nice to have but not necessary.)

3. Marking devices can be used with a wide variety of fabrics. (TM #27)

   (NOTE: Important marking devices are: tracing wheel, tracing paper, tailor's chalk and a marking pencil.)

4. Miscellaneous sewing equipment needed includes: needles, pins, thimble, and pin cushion.

5. Sewing machines have many special features which you may or may not want. (NOTE: Select a machine with features needed for the kind of sewing you do.)

   a. Some machines make buttonholes without an attachment.

   b. Some zig-zag machines have a wide variety of decorative stitch patterns built into the machine.

   c. A needle-threader is a convenience for some people.

   d. A machine that chain stitches can speed the construction of a garment.

6. Different pieces of pressing equipment are needed for different fabrics and different pressing techniques. (TM #28)

   (NOTE: Important pieces of pressing equipment are: press board, point presser, press cloth, press mitt, and pounding block.)

VI. Evaluation of Garment Construction (JS #8)

A. Pattern should be selected, fitted and prepared as instructed in section II of the information outline.

B. A variety of fabrics and fabrics with a variety of characteristics should be used.

C. Fabrics and notions should be prepared for construction as instructed in section III of the information outline.

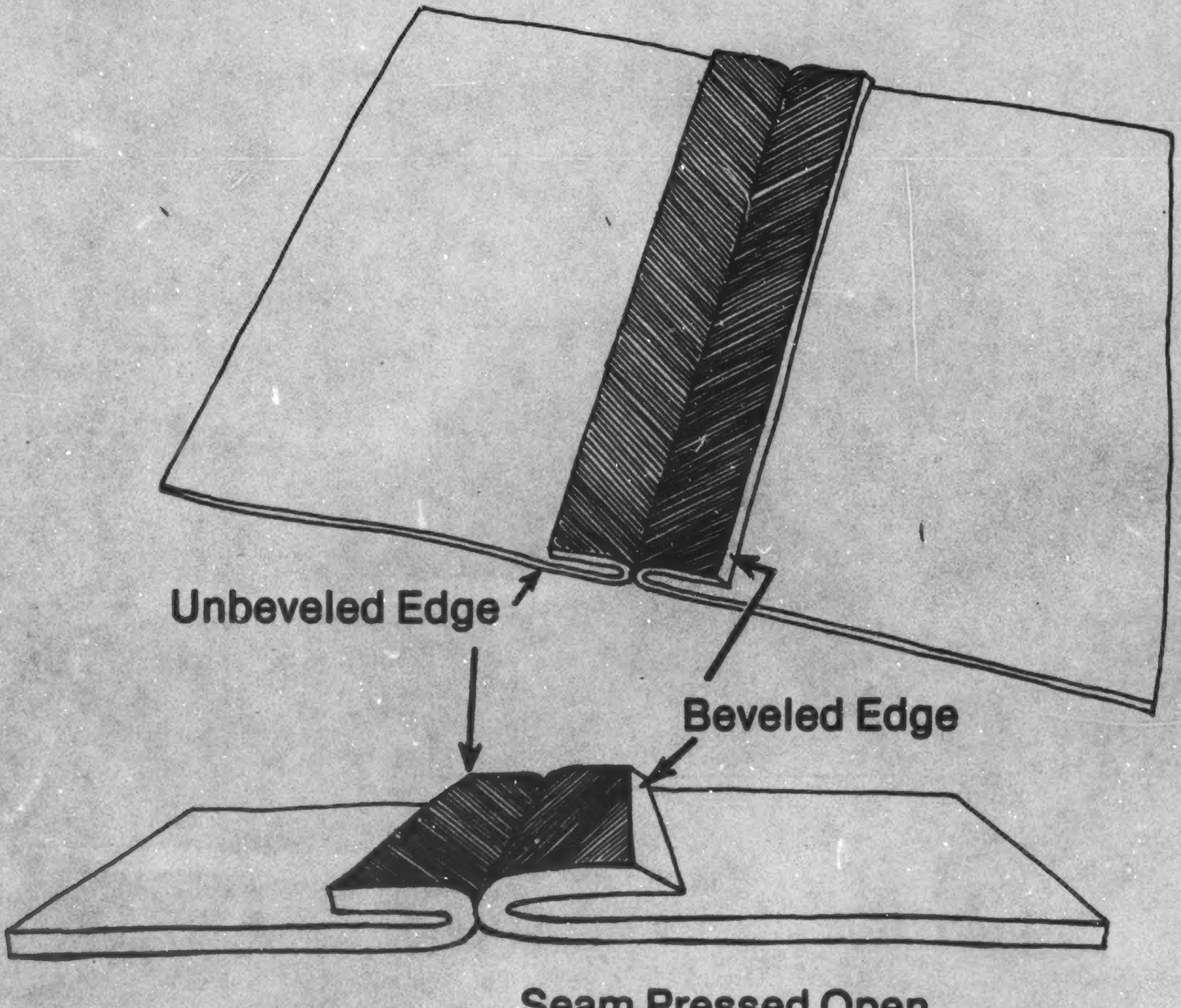
D. A plan of work and a time schedule should be followed. (JS #6 and JS #7)

E. A variety of the following techniques should be used:

1. seam and hem finishes. (section III)
2. construction techniques. (section III)
3. special sewing machine features. (section V)

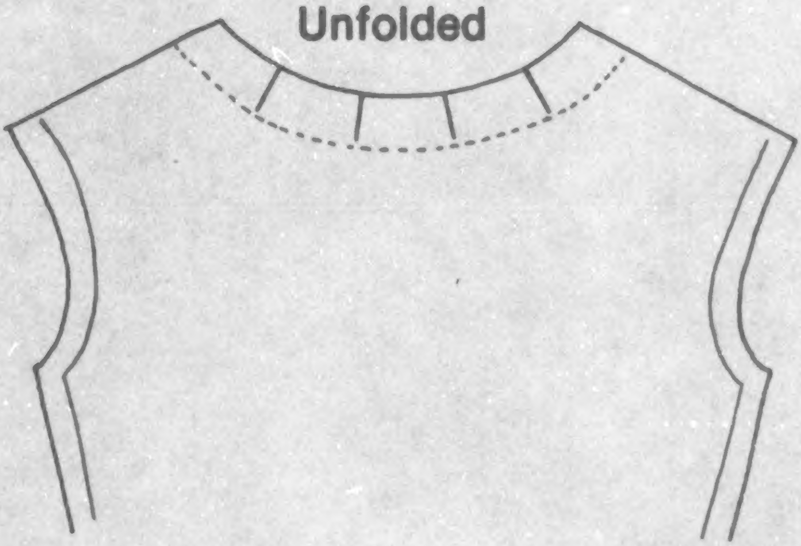
Beveled Seam Edge

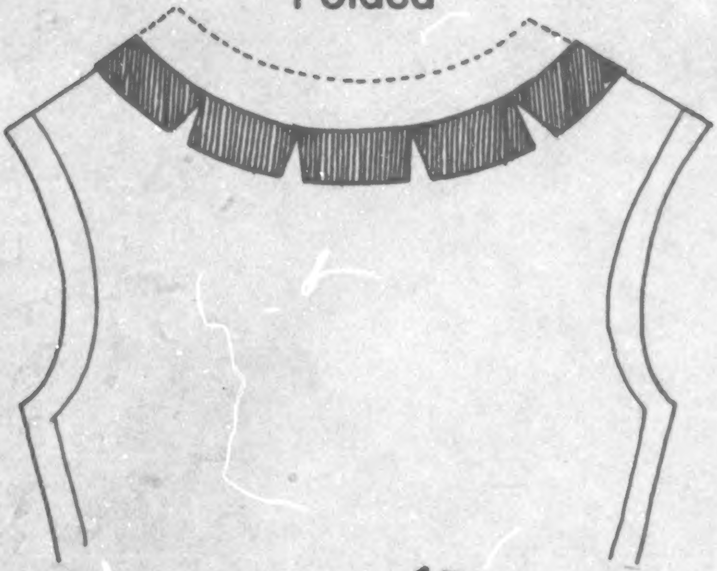
For heavy fabrics mini-grading process is done to one seam allowance.


Unbeveled Edge
Beveled Edge

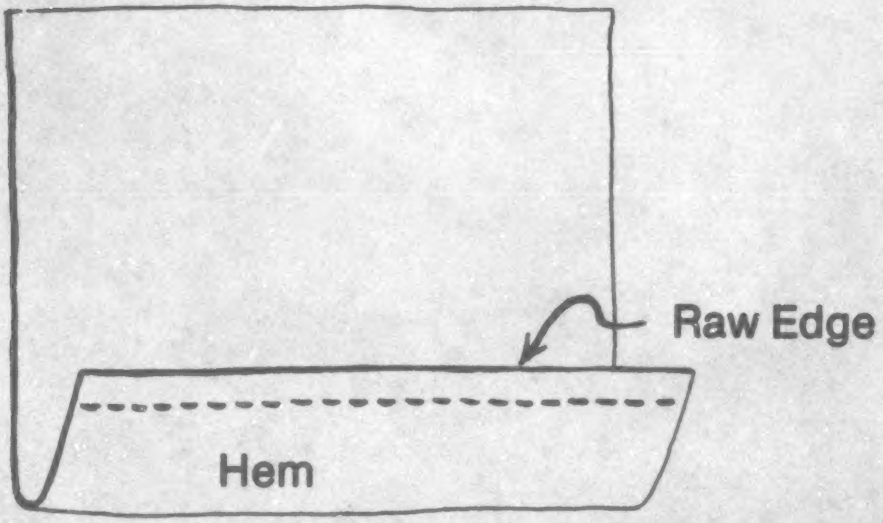
Seam Pressed Open

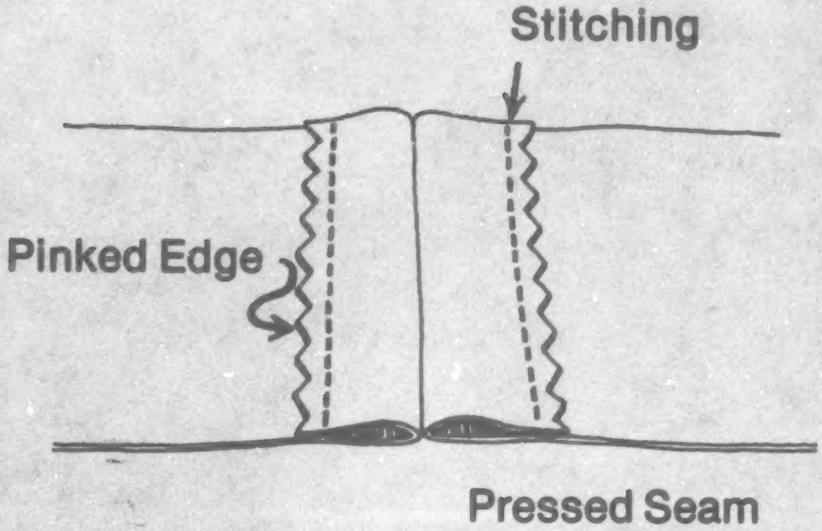
Clipping - done to concave or inward curve


Unfolded

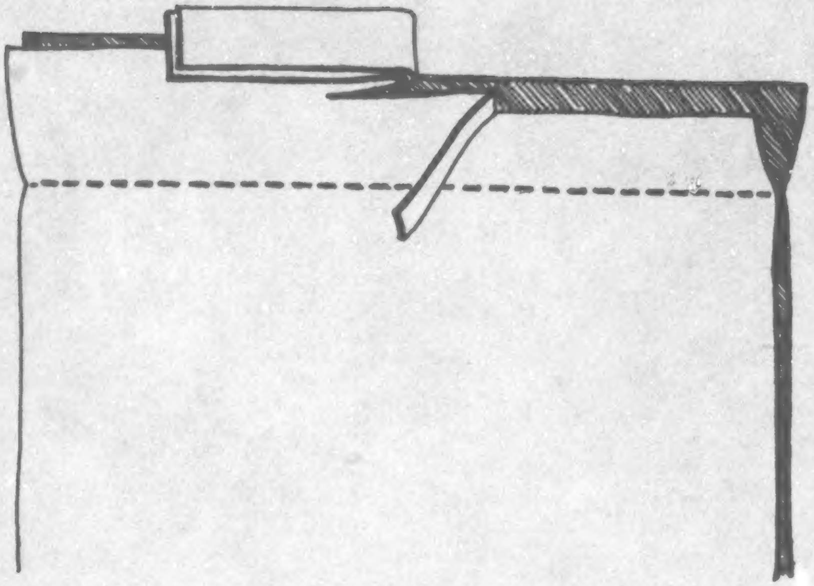

Folded

Edge-stitching - done approximately ¼ inch from a raw edge.

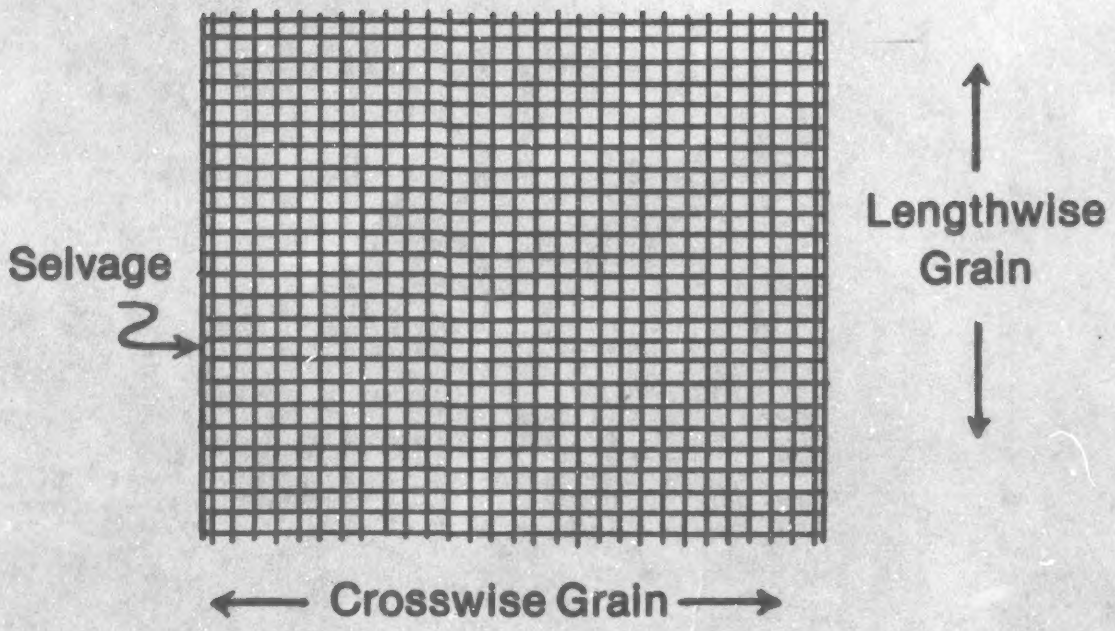

Raw Edge
Hem


Stitching
Pinked Edge
Pressed Seam

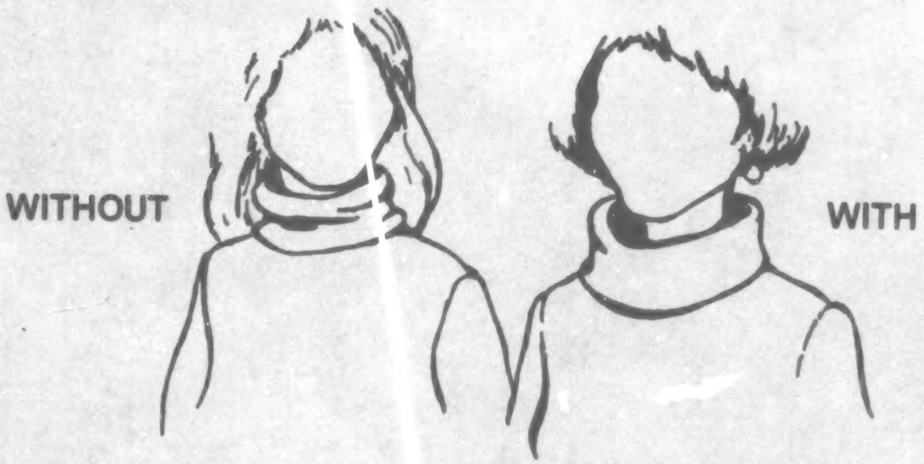
Grading - cutting one seam allowance more than the other



Grain Perfection

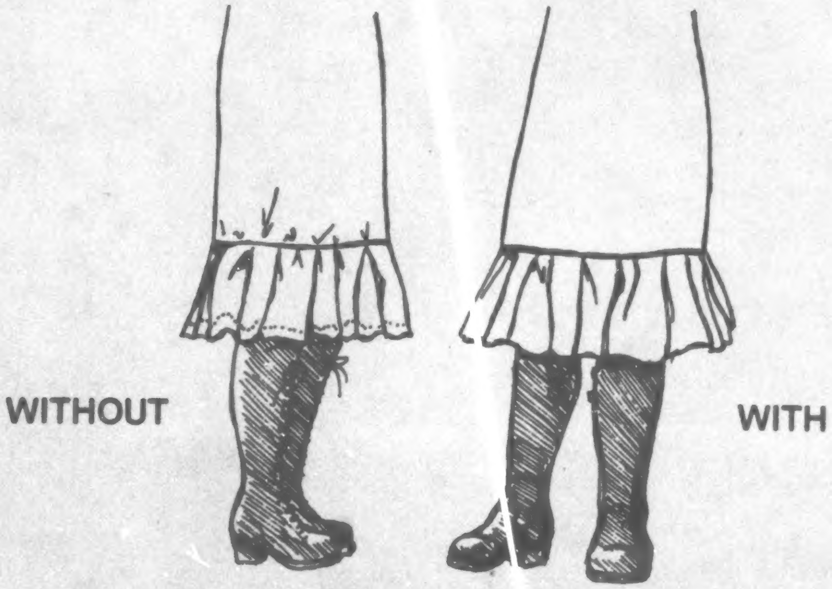

Selvage
Lengthwise Grain
Crosswise Grain

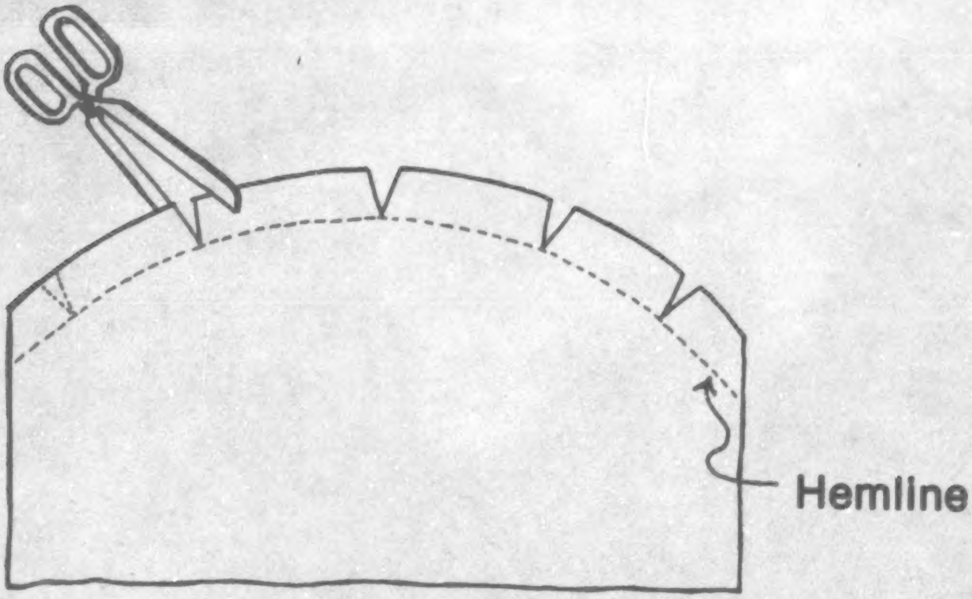
Interfacings and Underlinings

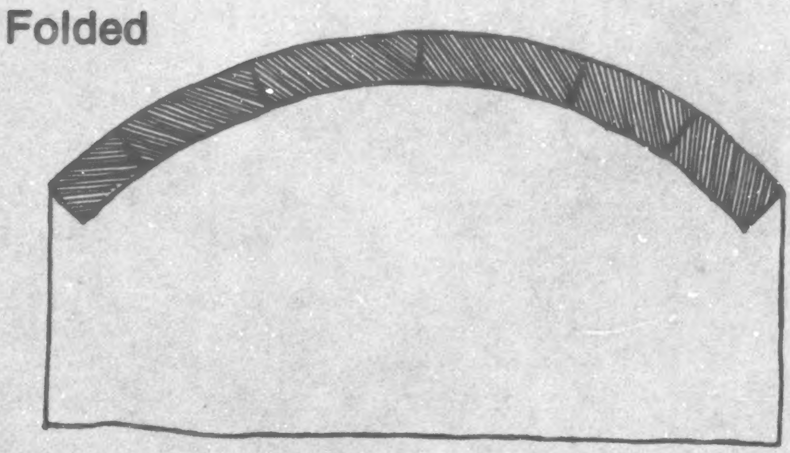

WITHOUT
WITH

Interfacings - affects garment appearance

Underlinings - adds support, shape and body

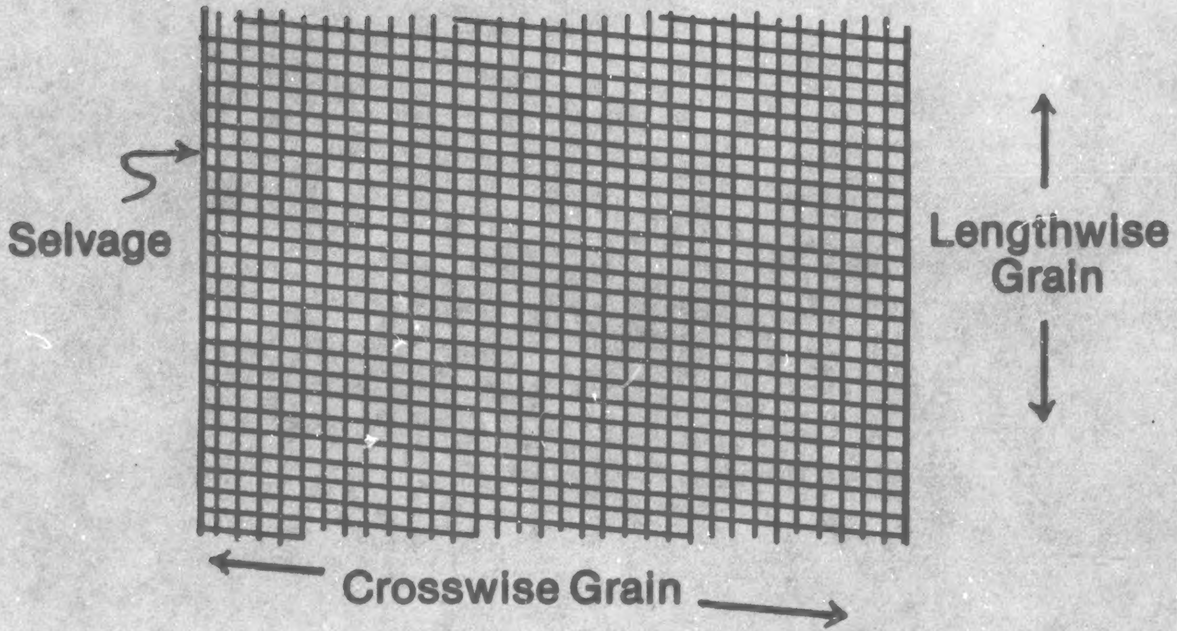

WITHOUT
WITH

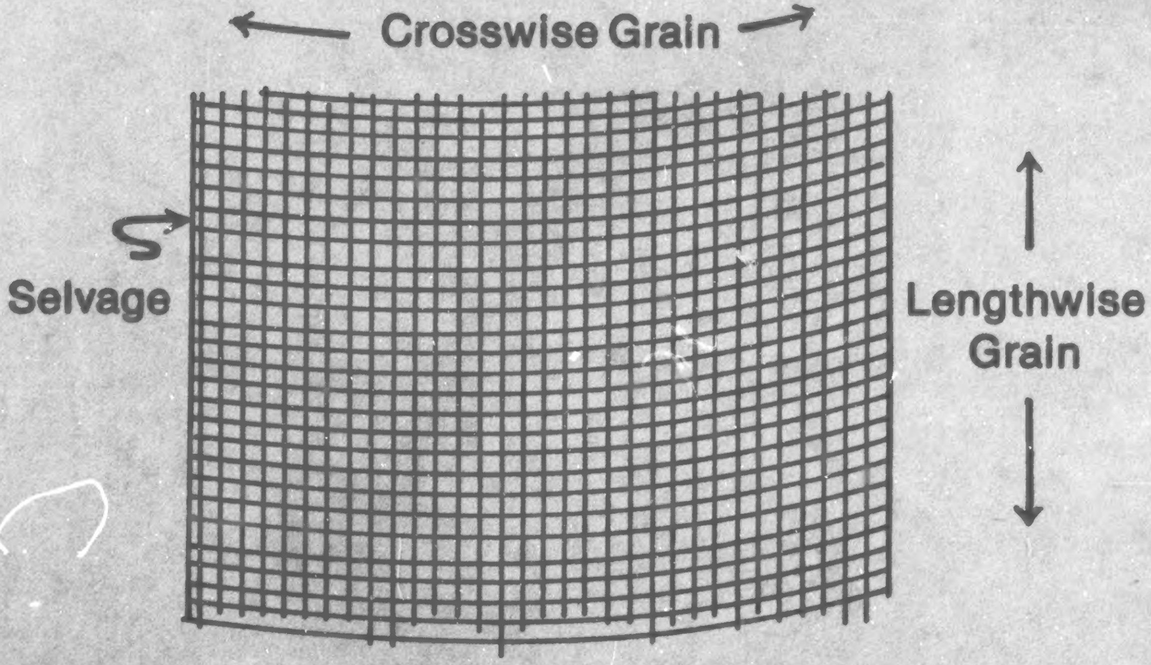




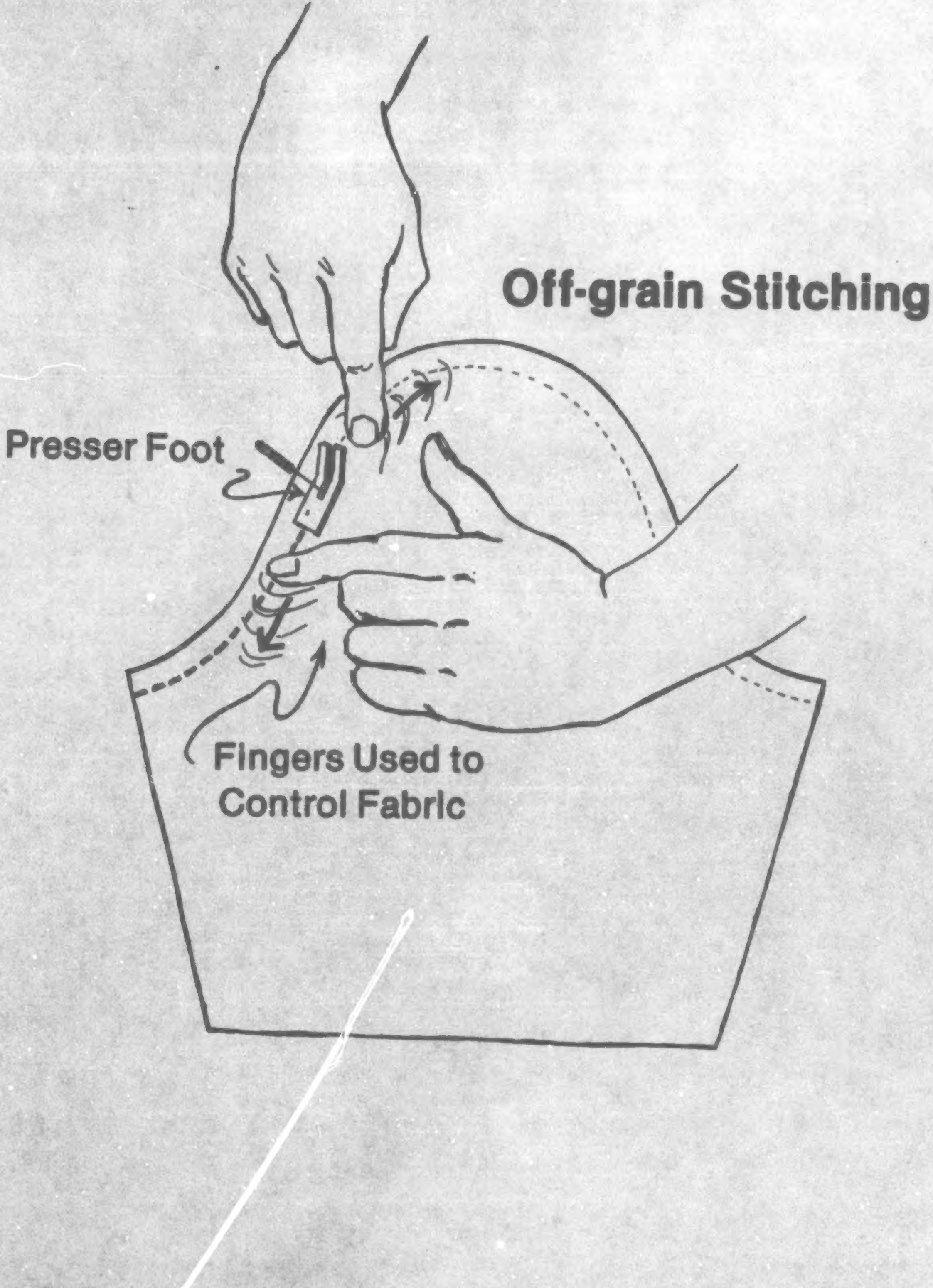
Notching - done to convex or outward curve

Off-grain Fabrics

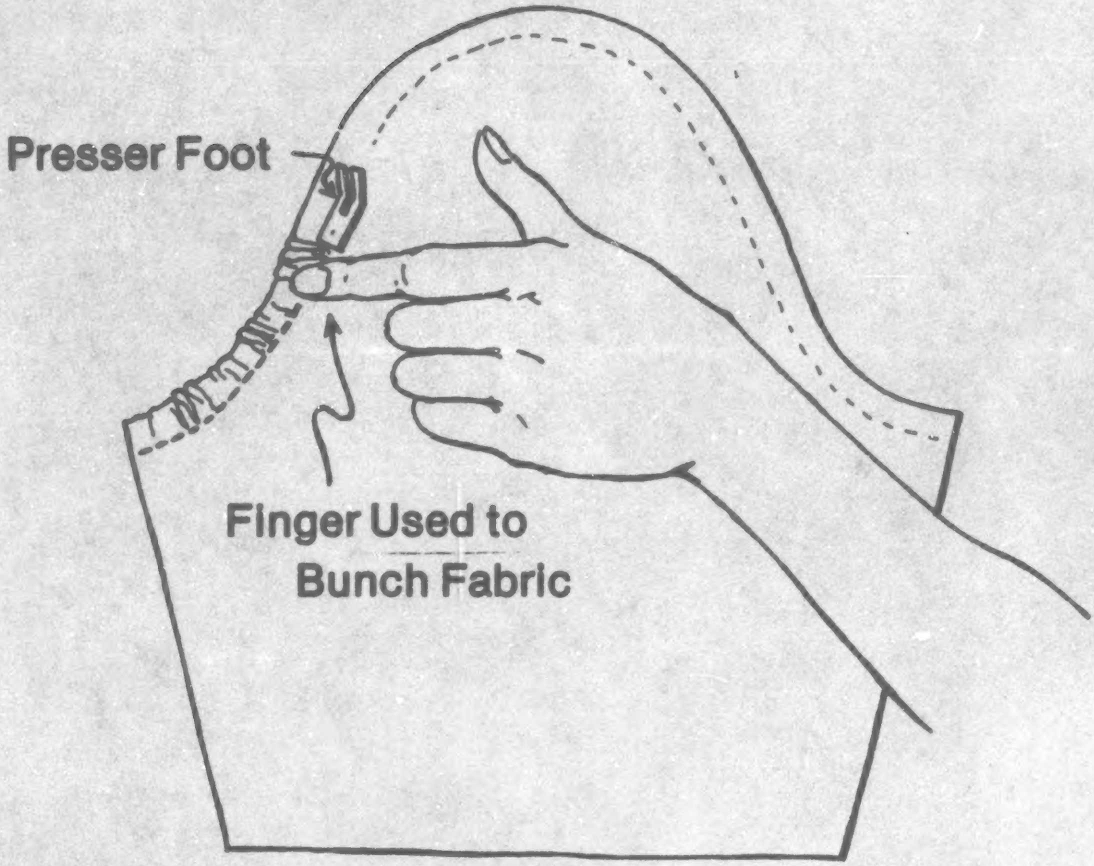

Selvage
Lengthwise Grain
Crosswise Grain


Crosswise Grain
Selvage
Lengthwise Grain

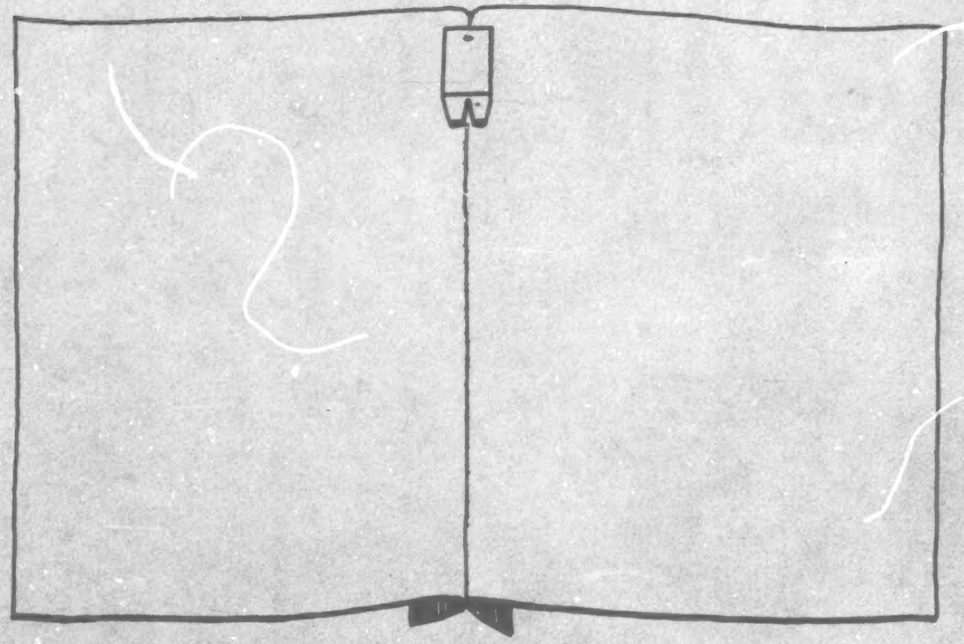
Off-grain Stitching

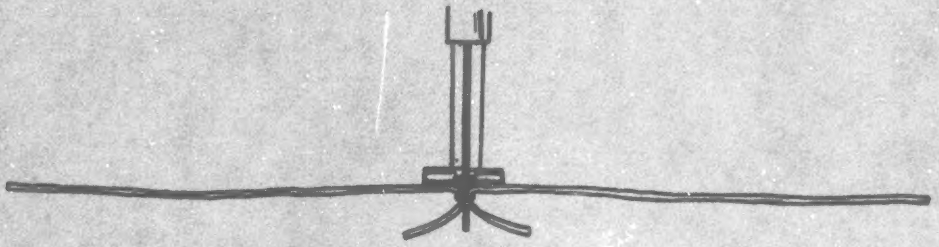

Presser Foot
Fingers Used to
Control Fabric

Stay-stitch-plus

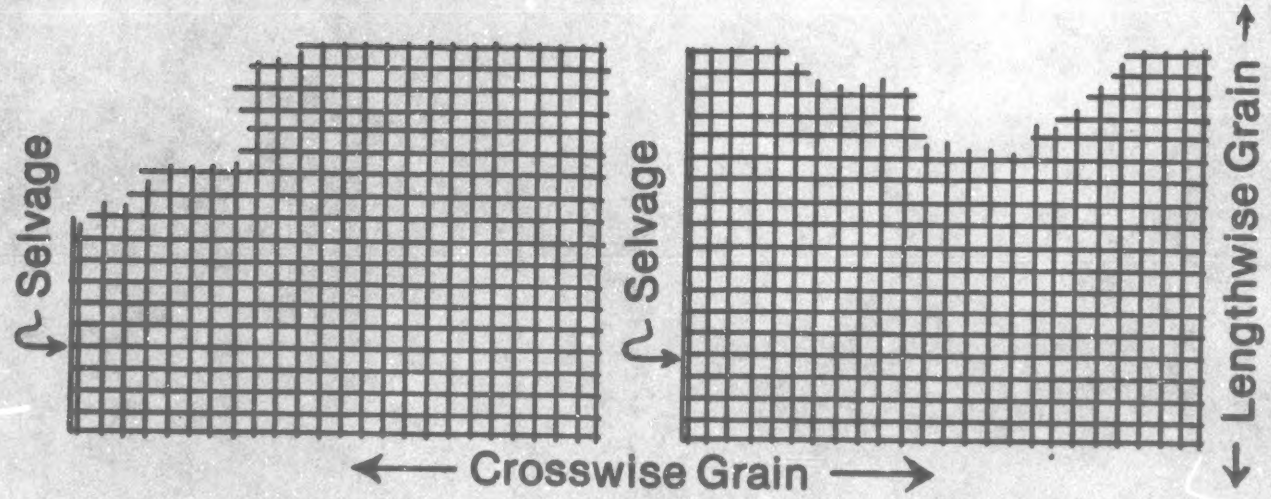

Presser Foot
Finger Used to Bunch Fabric

Stitch-in-the-ditch
(stitched seam is the ditch)

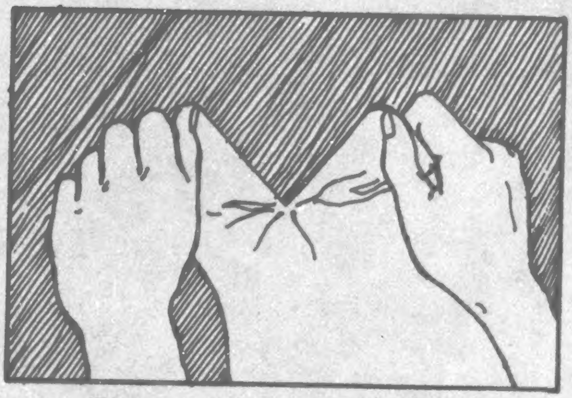




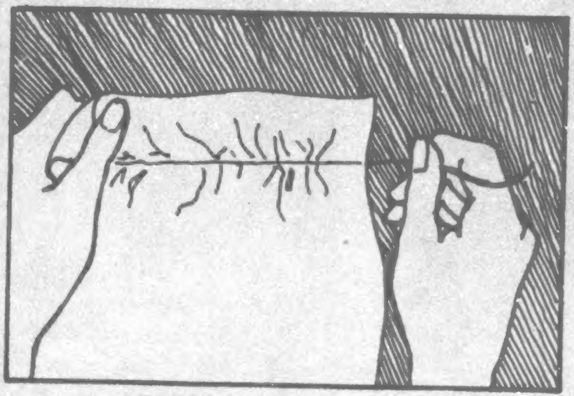
Thread Perfection


Selvage
Selvage
Lengthwise Grain
Crosswise Grain

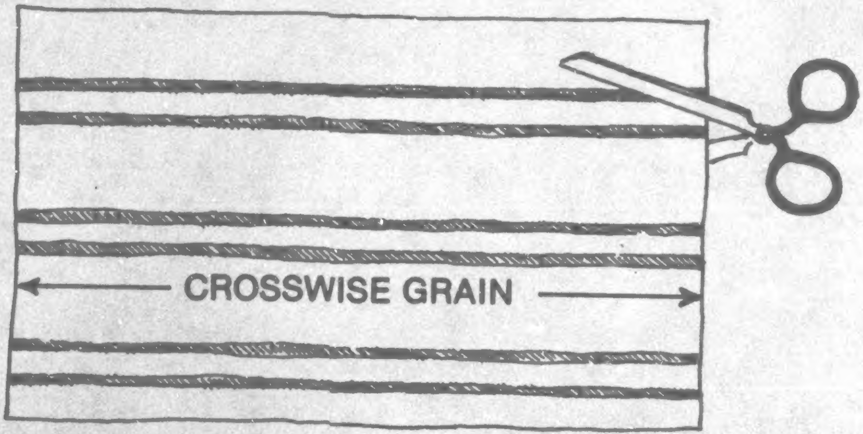
STRAIGHTENING ENDS



Tearing is suitable

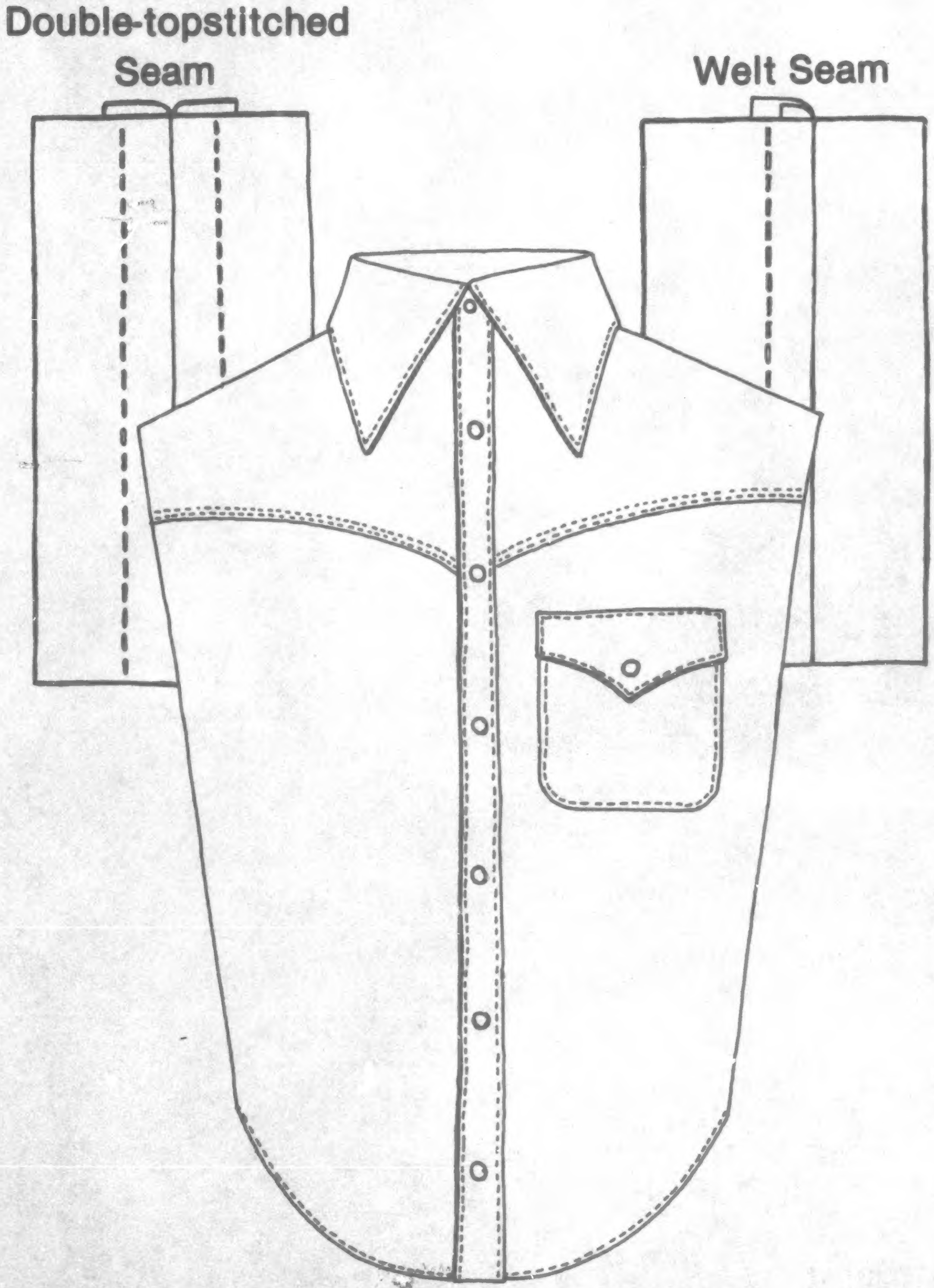


A drawn thread

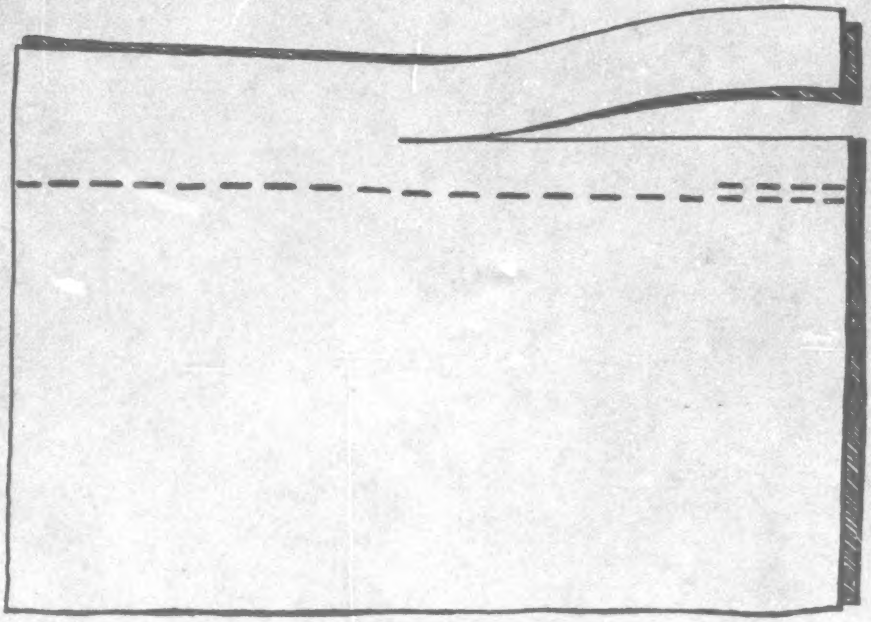

CROSSWISE GRAIN

Cutting on a prominent fabric thread

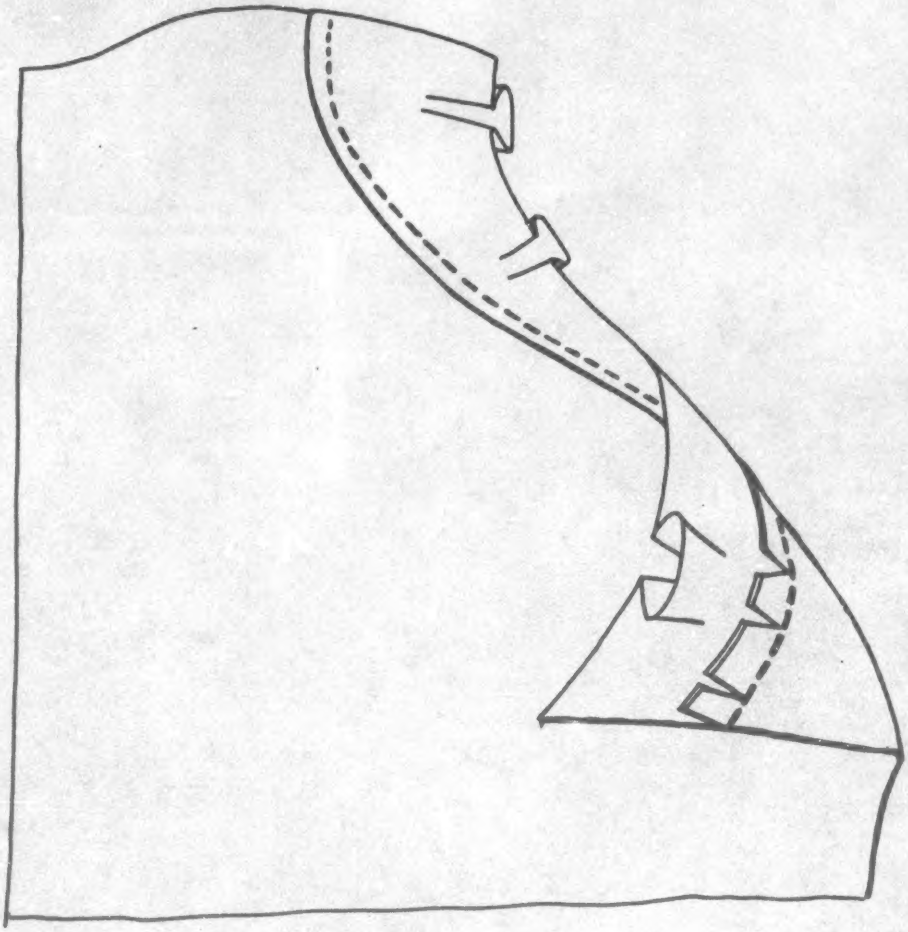
Top-stitching - decorative finish which holds seam in place


Double-topstitched Seam
Welt Seam

Trimming - cutting both seam allowances the same

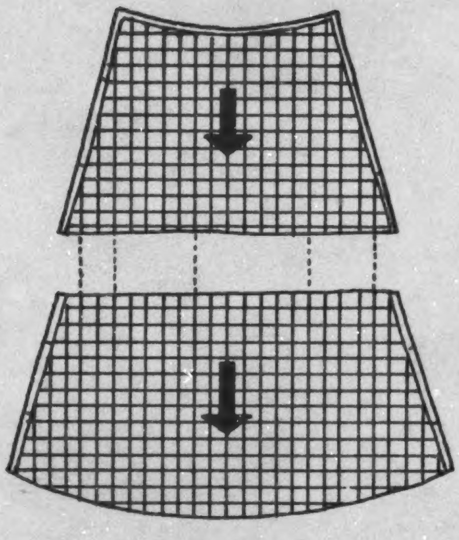


Understitching - holds facing underneath

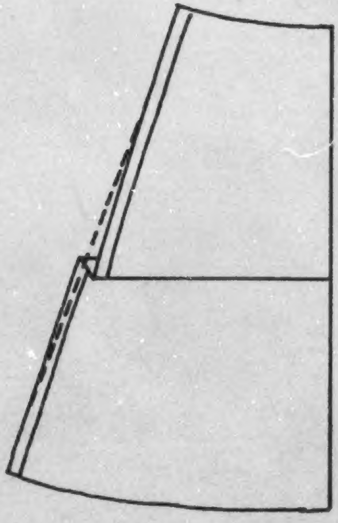


Understitching keeps a facing and its seamline from rolling to garment right side.

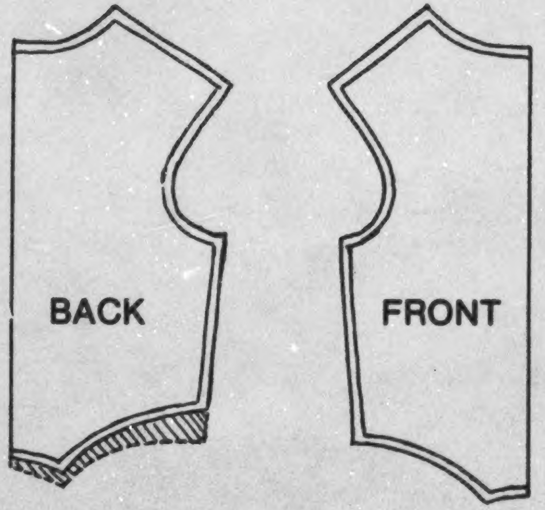
Pattern Alteration Checks



1. Are grainlines straight the length of the pattern?

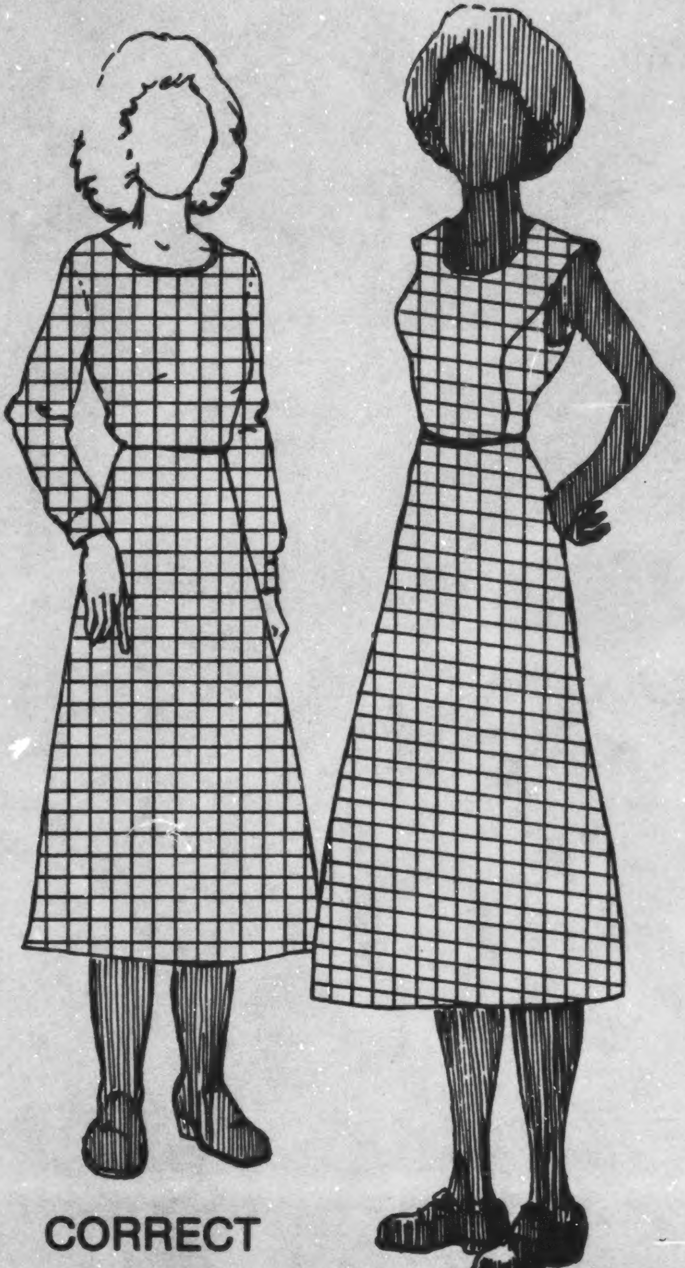


2. Are seamlines straightened to eliminate jogs and keep edges even?



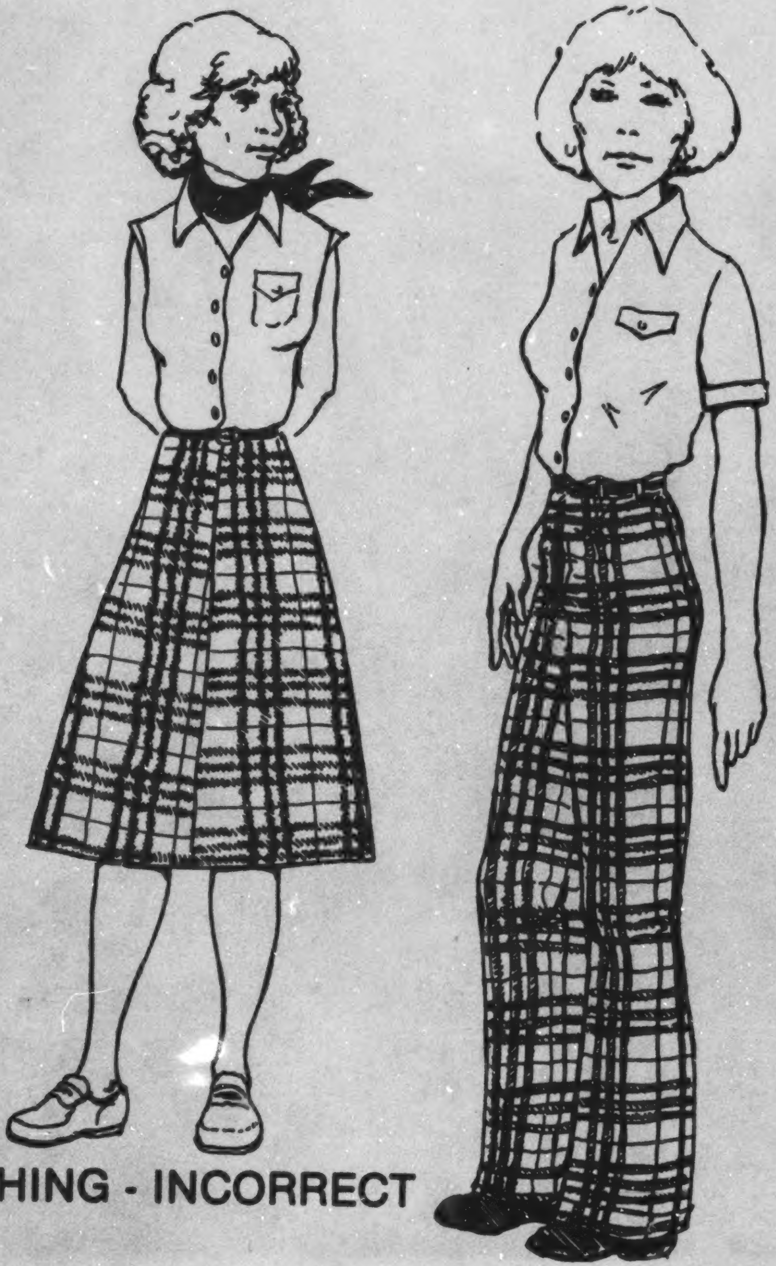
3. Are corresponding pieces altered the same amount?

Garment Made From Off-grain Fabric


CORRECT
INCORRECT

TM-IV-18

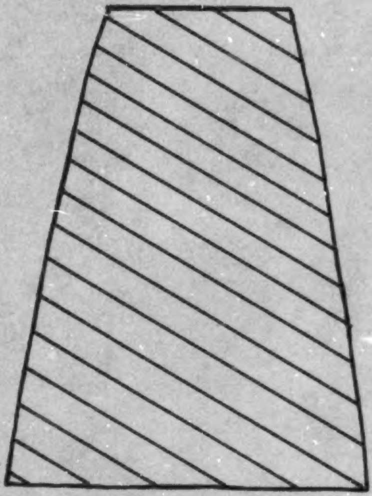
Matching Plaids

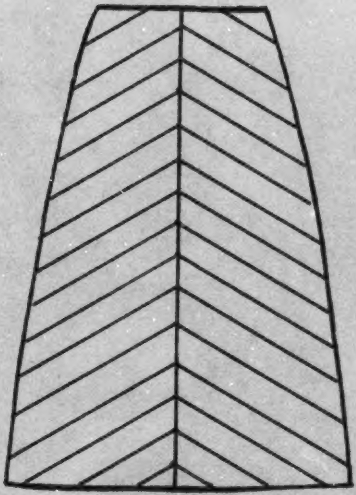


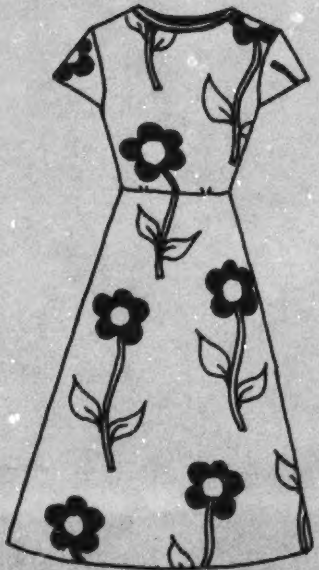
NON-MATCHING - INCORRECT

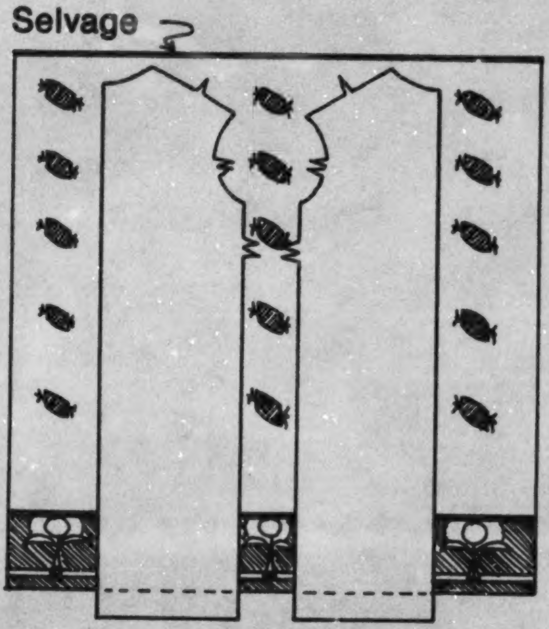
MATCHING - CORRECT

Planning Location of Seams in Prints and Stripes


An Obvious Diagonal

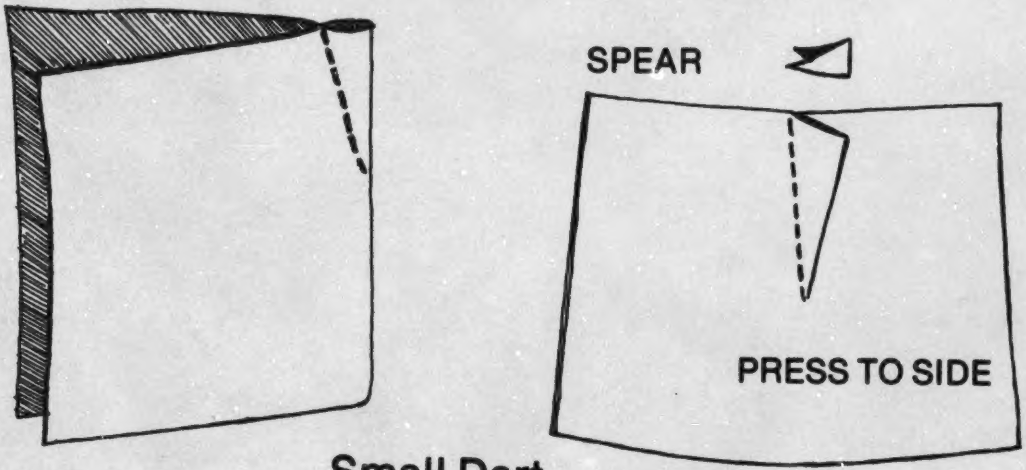

Typical Chevron Shape


Fabric with Large Motif

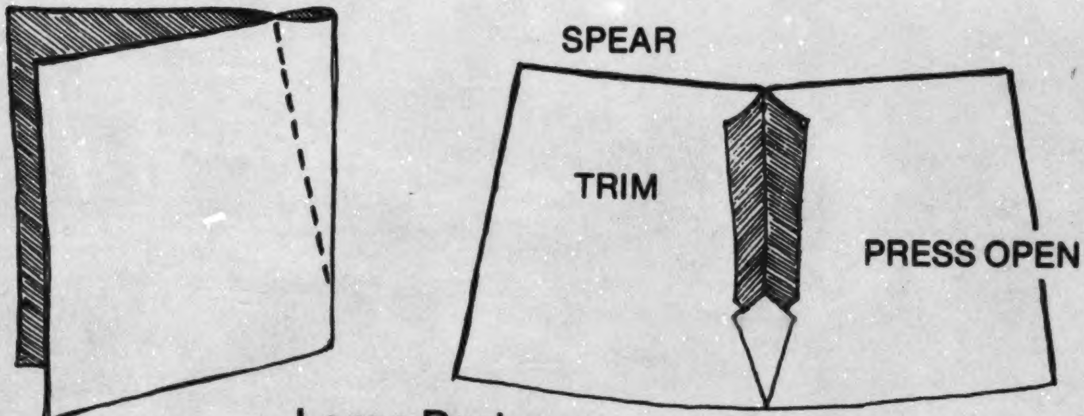


Border Print Fabric

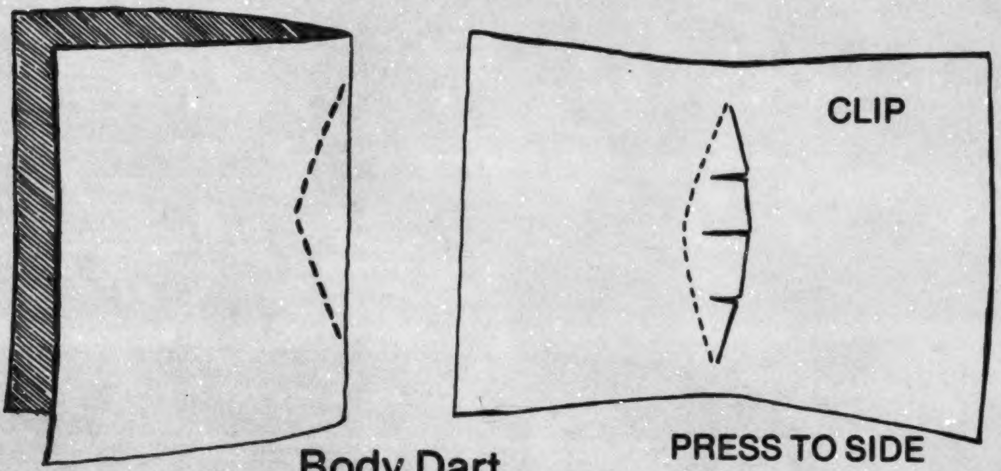
Kinds of Darts and their Treatments


SPEAR
PRESS TO SIDE

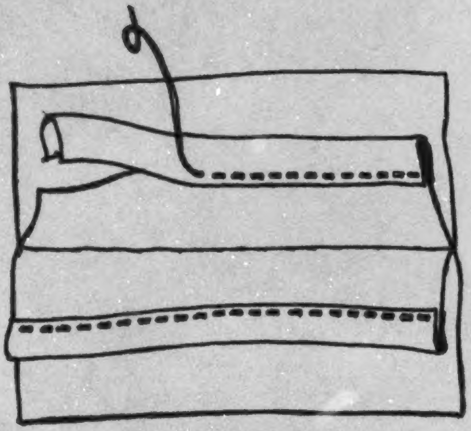
Small Dart


SPEAR
TRIM
PRESS OPEN

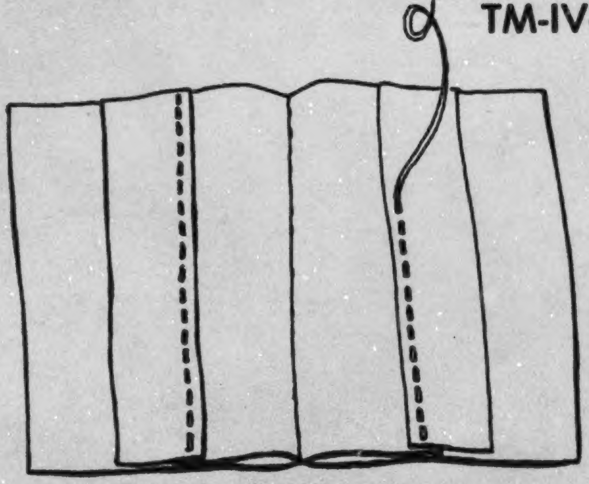
Large Dart


CLIP
PRESS TO SIDE

Body Dart

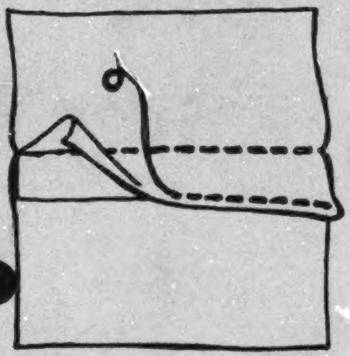


BOUND

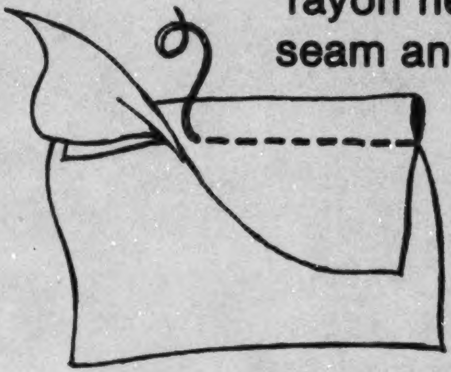


EXTENDED SEAM

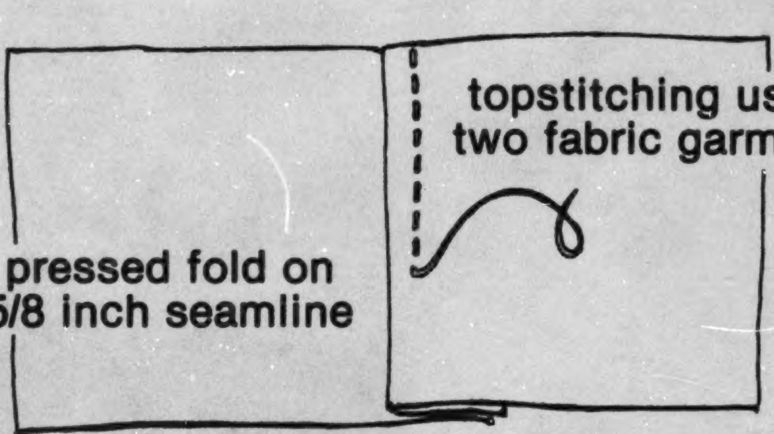
rayon hem tape laid on raw seam and stitched close to edge



FLAT FELL SEAM



FRENCH SEAM



topstitching used to join two fabric garment pieces

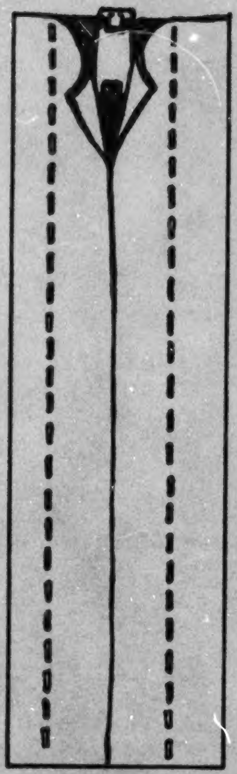
pressed fold on 5/8 inch seamline

LAPPED

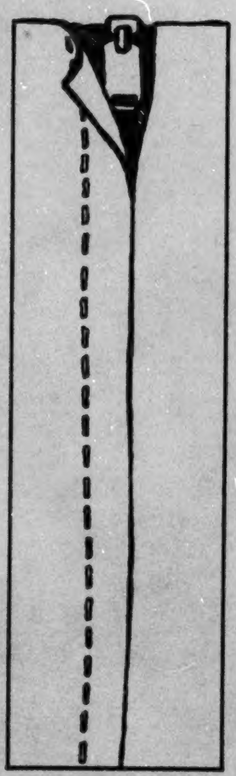
basted guideline 5/8 inch from edge

Types of Seams used in Garment Construction

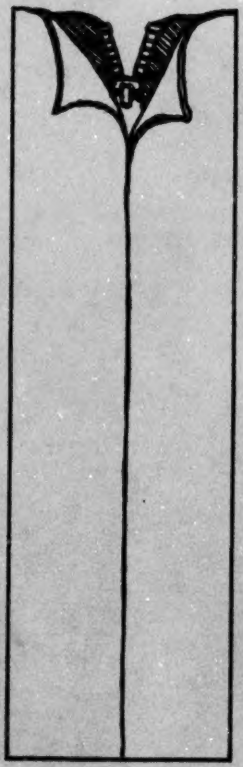
Zipper Applications



CENTERED

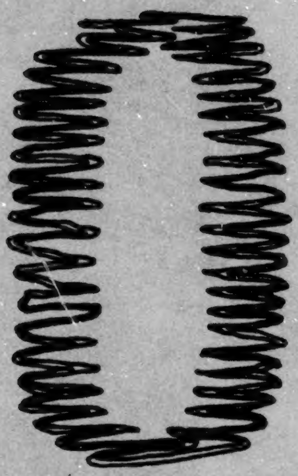


LAPPED

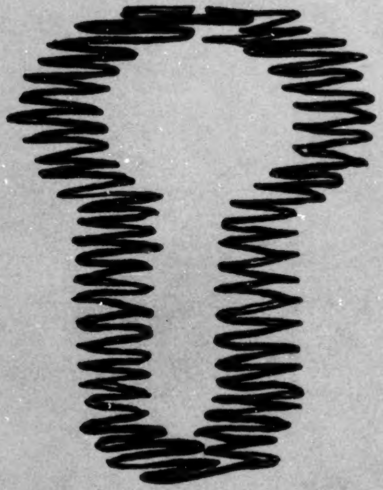


INVISIBLE

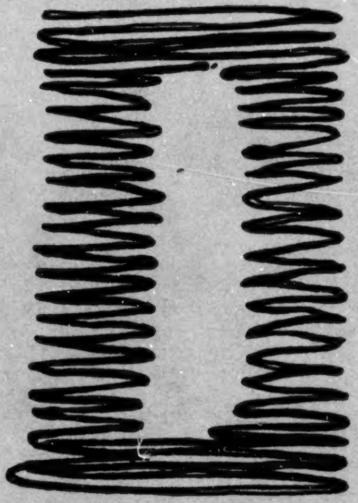
Machine-made Buttonholes



ROUND-END

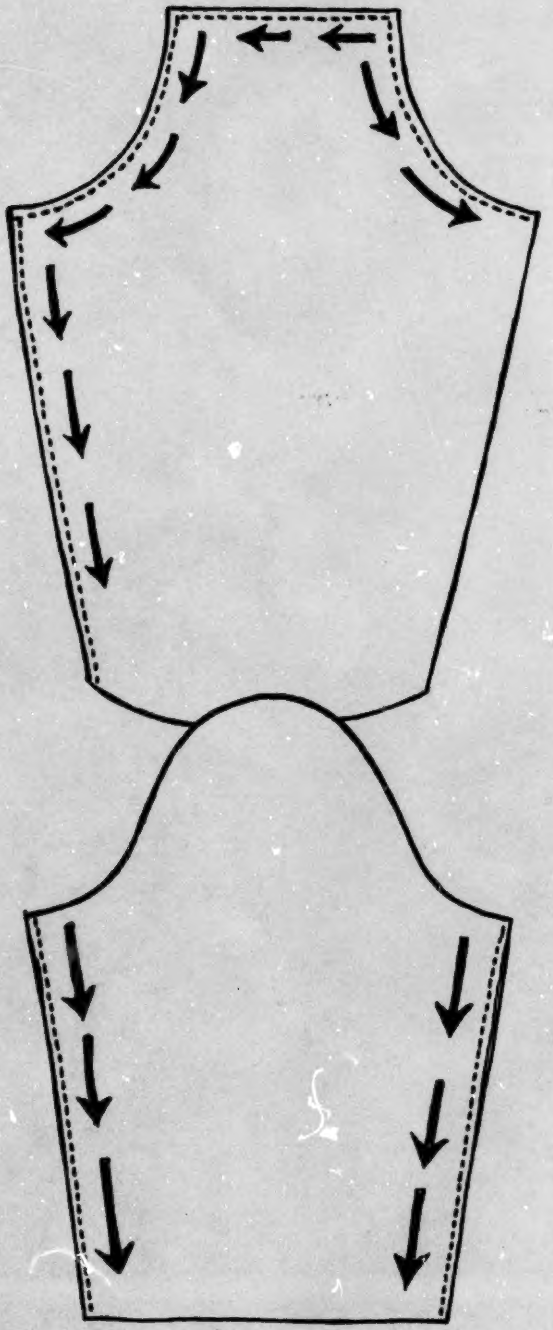


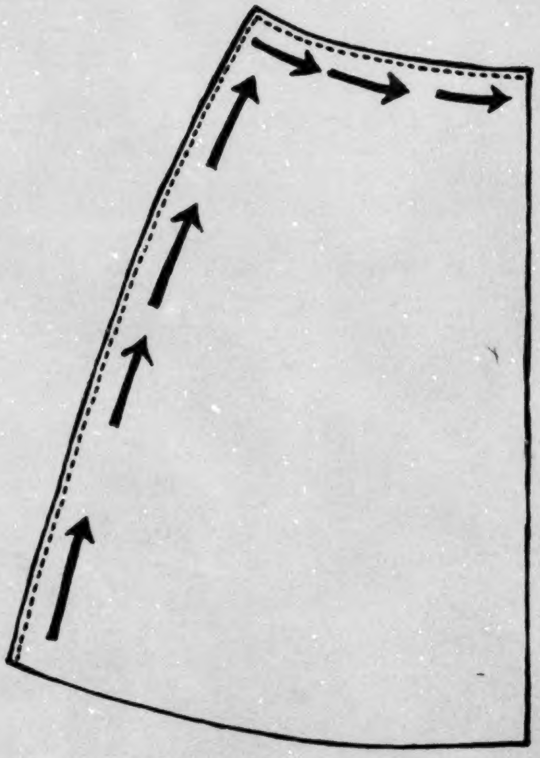
KEY-HOLE

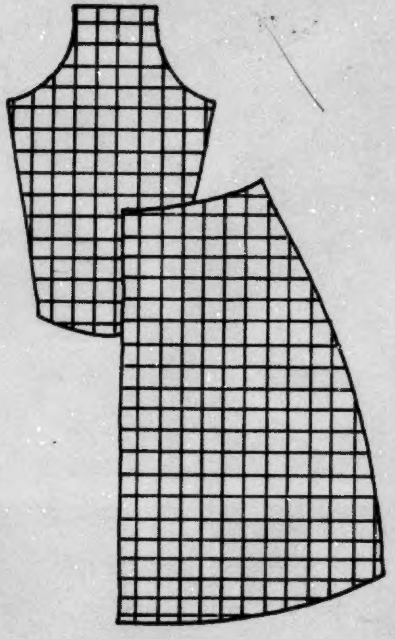


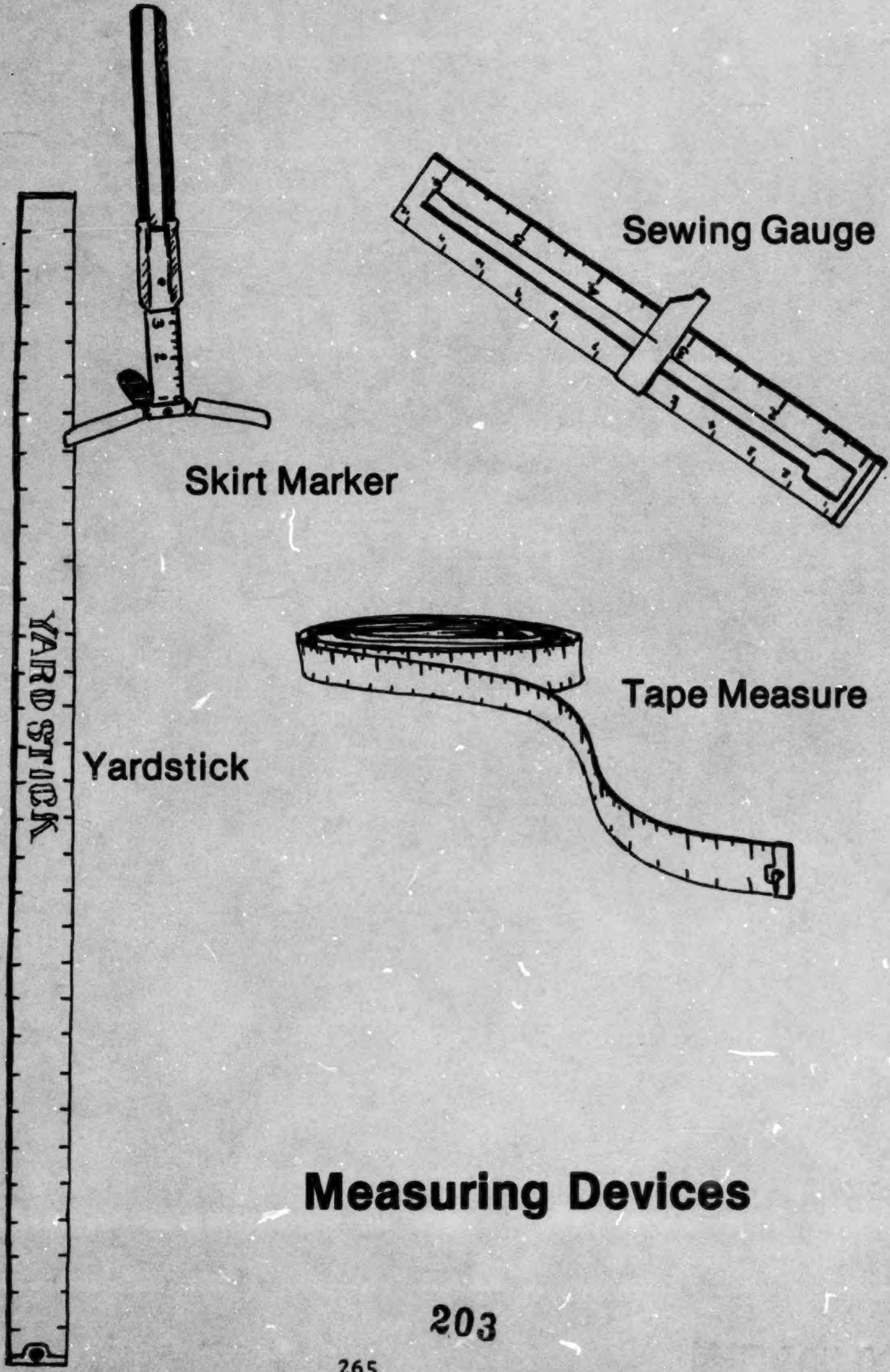
BAR-TACK

Direction of Stay-stitching



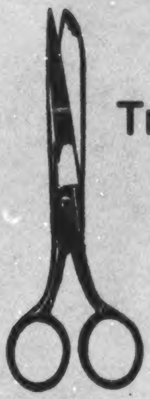




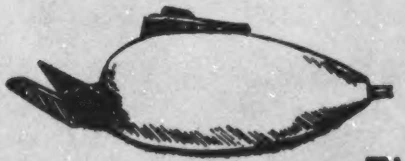

Skirt Marker
Sewing Gauge
Tape Measure
YARD STICK
Yardstick

Measuring Devices

Cutting Devices

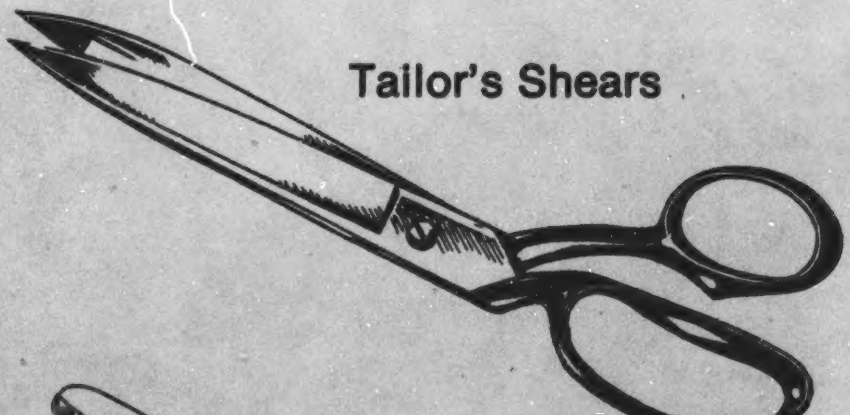


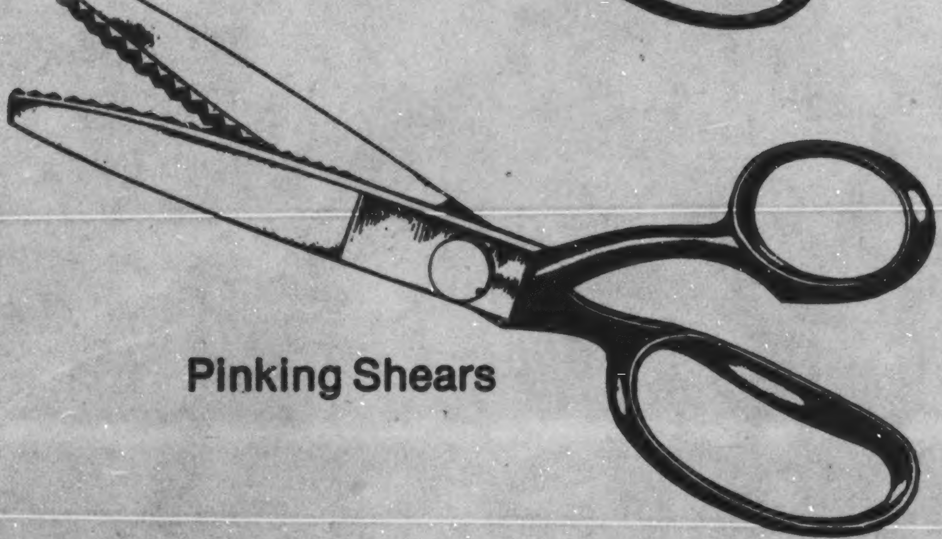
Trimming Scissors



Electric Scissors

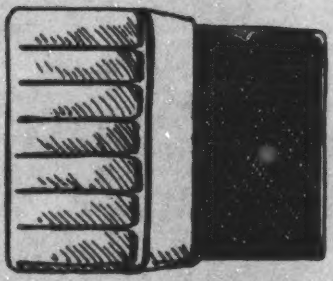
Tailor's Shears



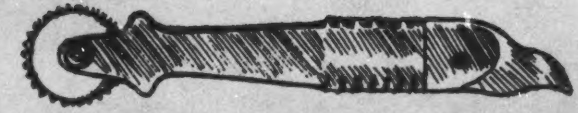


Pinking Shears

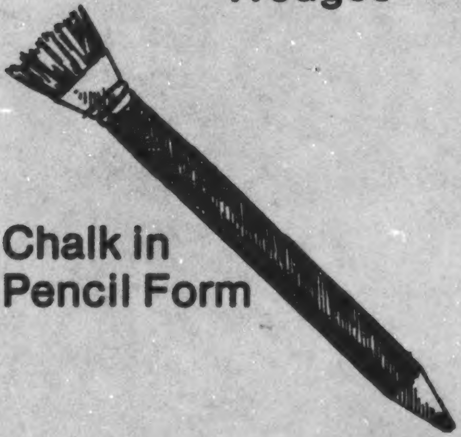
Marking Equipment



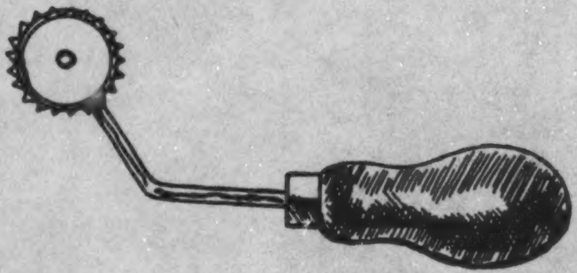
Tailor's Chalk
Wedges



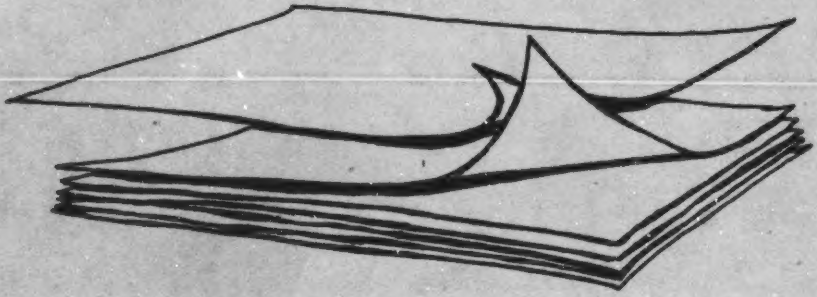
Tracing Wheels



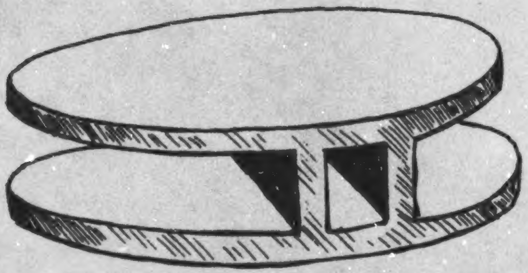
Chalk in
Pencil Form



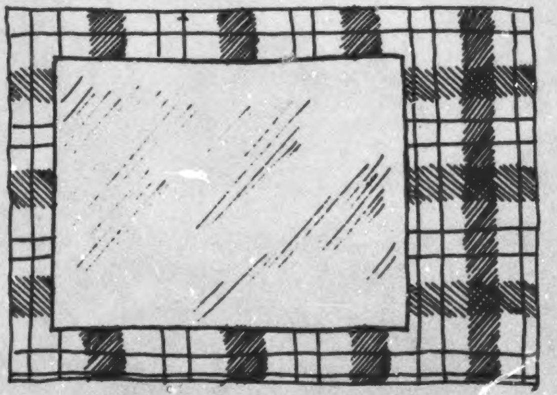
Tracing Paper



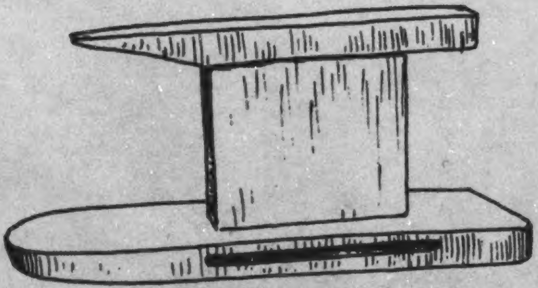
Pressing Equipment



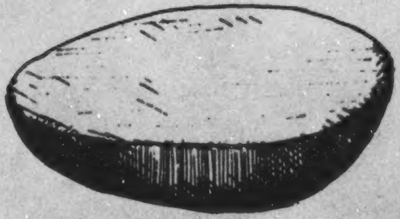
Press Board



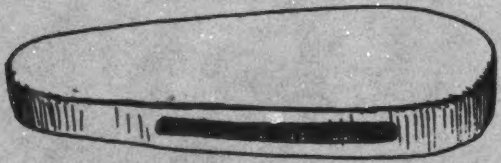
Press Cloth



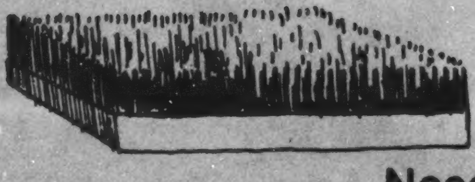
Combination Point
Presser and Block



Tailor's Ham



Pounding Block



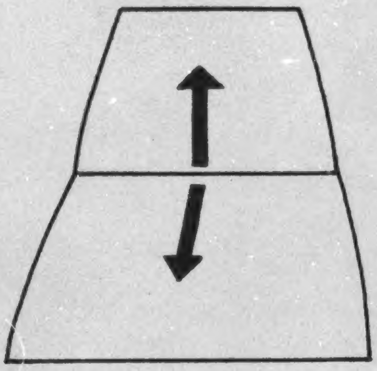
Needle Board

GARMENT CONSTRUCTION
UNIT IV

ASSIGNMENT SHEET #1: PATTERN ALTERATION CHECKS

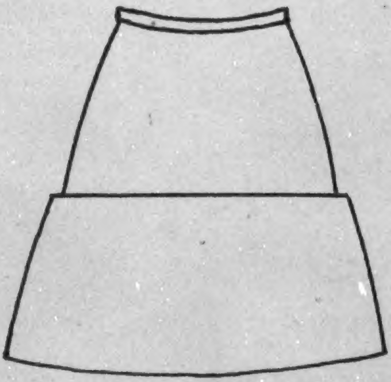
This assignment will help you understand what to check after altering a pattern. Look at each of the following sketches. Certain steps have been omitted. Identify the missing steps and write your answer on the line to the right of the sketch. Then explain why each step is necessary and put your answer on the appropriate space.

1.



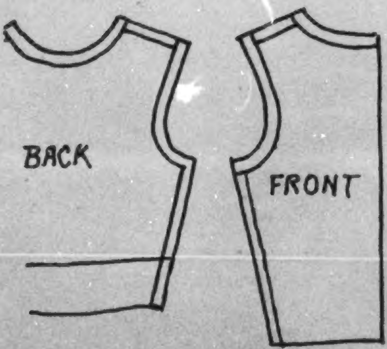
Missing steps	Need for step

2.



Missing steps	Need for step

3.



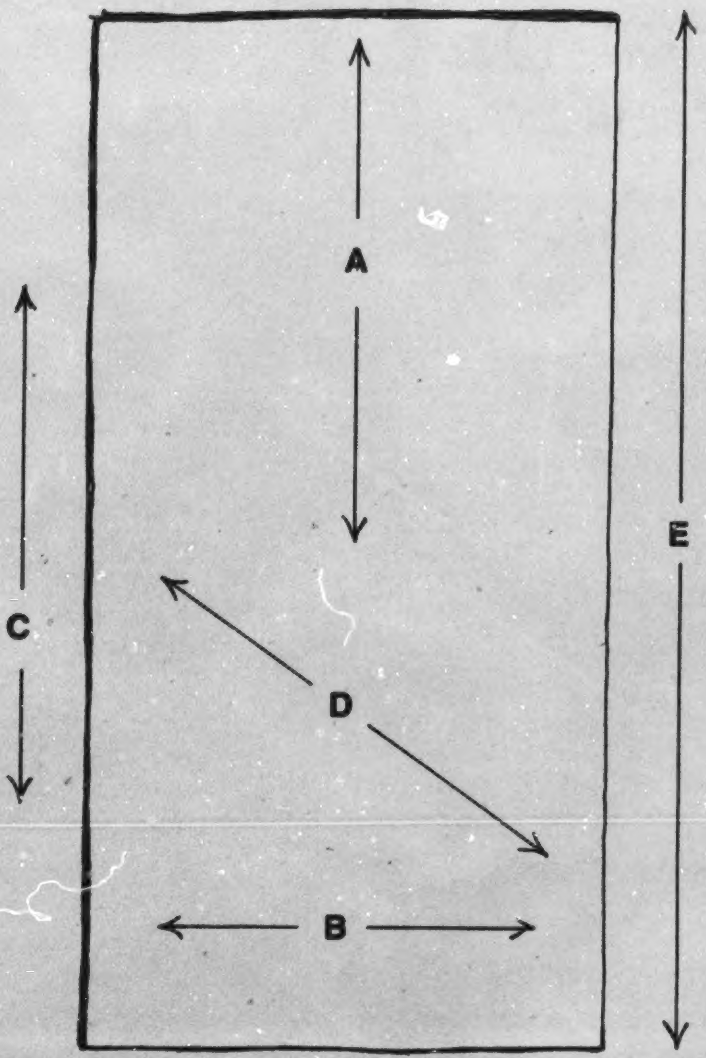
Missing steps	Need for step

GARMENT CONSTRUCTION
UNIT IV

ASSIGNMENT SHEET #2: THREAD AND GRAIN PERFECTION

I. Parts of Woven Fabric

Put in the blank beside the letter the appropriate term identifying the lettered part of the piece of fabric. Give a brief definition of the terms after identifying them.



A. ______________________________

____

B. ______________________________

____

C. ______________________________

____

D. ______________________________

____

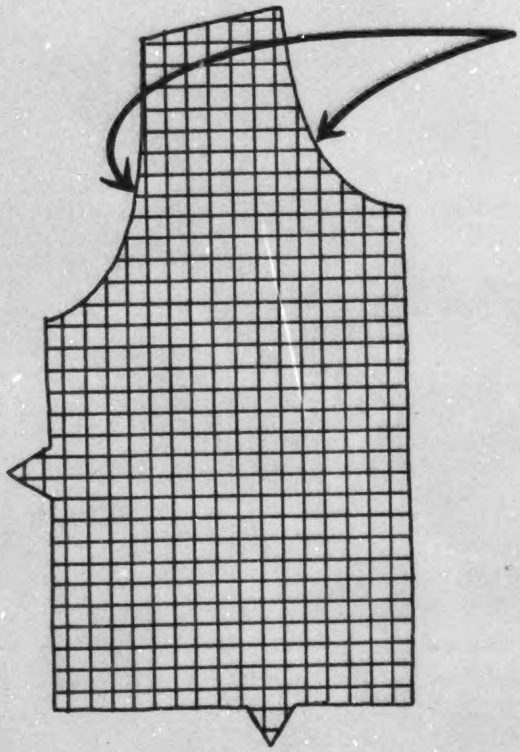
E. ______________________________

____

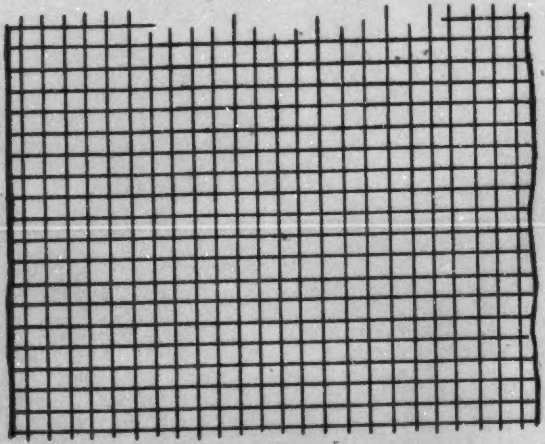
II. Preparation of Fabric

Answer the question about each sketch in the space provided.

A. What is the term that describes a garment edge that is not on the straight of grain but is not true bias?

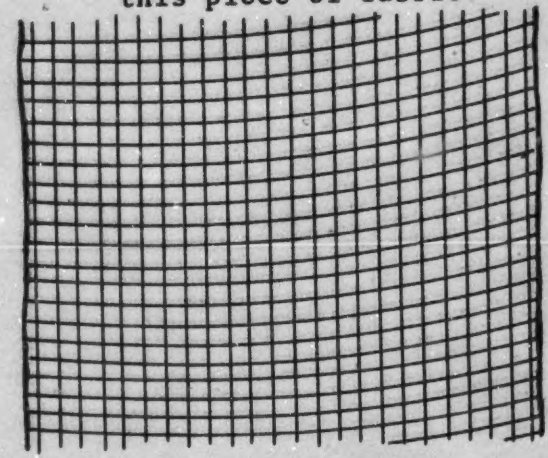


B. What is wrong with this piece of fabric?



What would you do to correct this condition?

C. What is wrong with this piece of fabric?



What would you do to correct this condition?

GARMENT CONSTRUCTION
UNIT IV

ASSIGNMENT SHEET #3: GRAIN OF FABRIC

This assignment will help you understand fabric grain. Below is a list of scrambled words and phrases. Beside each is a hint to the meaning of the term. After reading the hint, unscramble the word and place it in the blank to the right.

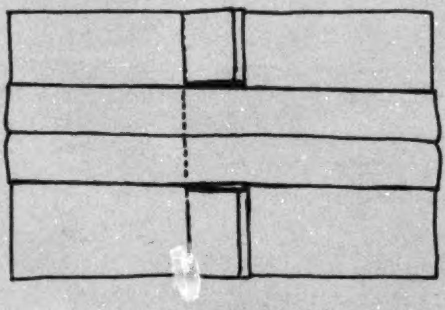
1.	RATE	This is a way to straighten the end of fabric.	__________
2.	LULP	Doing this to a thread is a way of straightening the end of fabric.	__________
3.	THAP	After pulling a thread, this is left as a guide for cutting at the end of the fabric.	__________
4.	ADRETH	When _____ perfect, the end of the fabric is straight.	__________
5.	INRAG	When _____ perfect, the fabric is ready for the pattern lay-out.	__________
6.	TORSH ROCRENS	If only slightly off grain, pulling on these will straighten the fabric.	__________
7.	DOONLN KINRSH	This is a method for straightening wool fabric.	__________
8.	ESTAB	This must be done to folded woolen fabric before straightening.	__________
9.	TIGRH NAGEL	This is the position of lengthwise and crosswise threads when fabric is straight.	__________
10.	IRB	This is the lengthwise of a knit fabric.	__________
11.	SUEORC	This is the crosswise of a knit fabric.	__________
12.	NEWOV	Only these fabrics have grain.	__________

GARMENT CONSTRUCTION
UNIT IV

ASSIGNMENT SHEET #4: PRESSING TECHNIQUES

Below are several sketches with questions or statements. Look at the sketch and answer the question or explain the significance of the sketch/statement in the space provided.

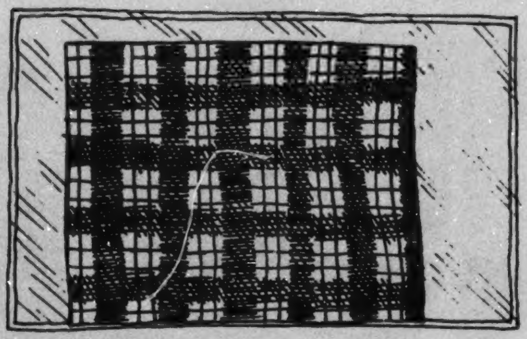
1. What is wrong with the way this piece has been pressed and/or stitched?



____

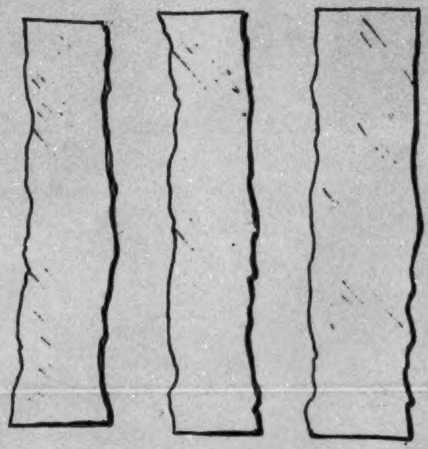
2. What purpose do these pieces of pressing equipment serve?

A.



____

B.



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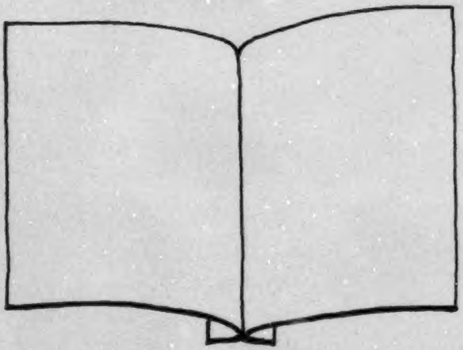
3. The 3 sketches below represent steps to follow in pressing seams and darts. The sketches are not in order. Number them in correct order and explain the significance of the sketch.



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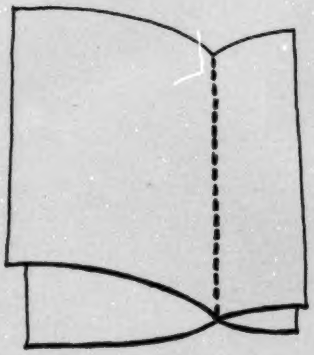

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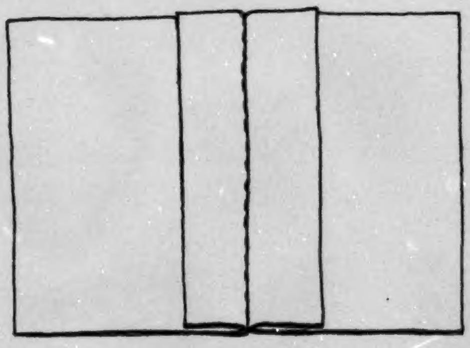
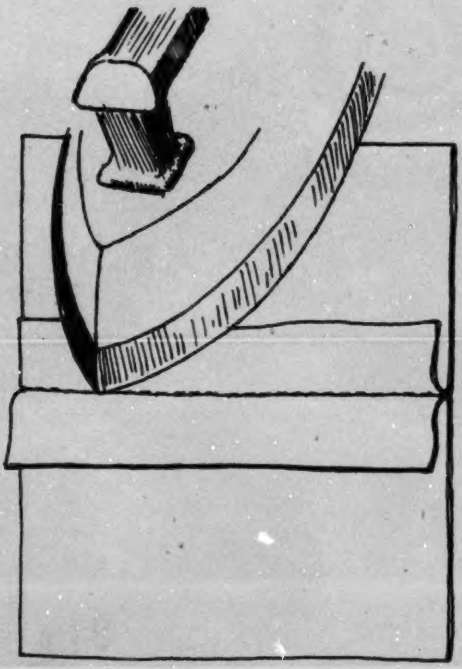


____

4. What is the technique being used here? What is its purpose?

____________________ ____________________



GARMENT CONSTRUCTION
UNIT IV

ASSIGNMENT SHEET #5: TECHNIQUES FOR SHAPING

This assignment will help you understand techniques for building shape into a garment. Below are five statements describing techniques for building shape into a garment. One letter of each word is given for you. Read the statement, then fill in the blanks to tell what the technique is.

1. _ _ _ _ S These fit flat fabric to body curves.

2. _ _ _ _ _ _ _ _ _ H _ _ _ This preserves shape in garment pieces.

3. _ _ _ _ _ _ A _ _ _ _ _ support fabrics for certain garment areas.

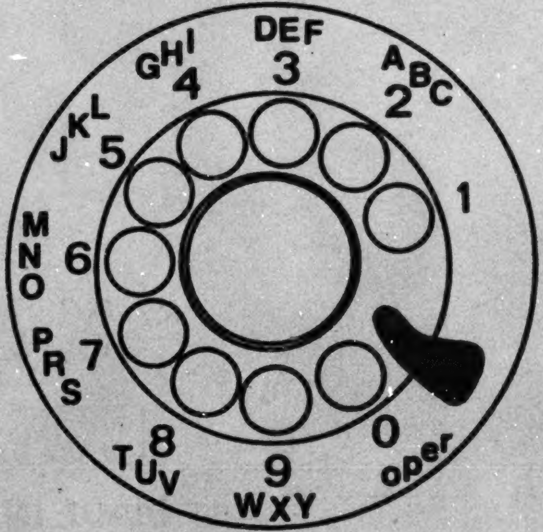
4. P _ _ _ _ _ _ _ This builds shape into some fabrics.

5. _ _ _ E _ _ _ _ _ _ _ support fabrics for entire garment pieces.

GARMENT CONSTRUCTION
UNIT IV

ASSIGNMENT SHEET #6: TECHNIQUES FOR ELIMINATING BULK

This assignment will help you understand techniques for eliminating bulk in a garment. Using the numbers on the telephone dial, decode four procedures for eliminating bulk in garment seams. After decoding, briefly explain each procedure. Remember that each number could be three different letters.



DEF
3
ABC
2
1
GHI
4
JKL
5
MNO
6
PRS
7
TUV
8
9
WXY
0
oper

1. 87466464:

2. 4723464:

3. 66824464: ______________________________

____

4. 23835464: ______________________________

____

215

GARMENT CONSTRUCTION
UNIT IV

ASSIGNMENT SHEET #7: TECHNIQUES FOR EASING

This assignment will help you understand techniques for easing. Below are listed descriptions of four different processes for incorporating ease into fabrics. Indicate which process is being described by placing the correct number in the blank to the left of the statement:

the number one if gathering is described,

the number two if off-grain stitching is described,

the number three if stay-stitch plus is described, and

the number four if stretching is described.

_____A. pushing and pulling on off-grain areas and stitching through the pulled area.

_____B. pushing against the fabric behind the presser foot, releasing, and repeating.

_____C. using the longest stitch on the machine.

_____D. done to the shorter edge to match it to the fuller edge.

_____E. can be used on sleeve caps.

_____F. can be used on flared hems.

_____G. may cause puckering if not done carefully.

GARMENT CONSTRUCTION
UNIT IV

ANSWERS TO ASSIGNMENT SHEETS

ASSIGNMENT SHEET #1:

1. Grainline has not been kept straight the full length of the pattern piece. Garment would not hang properly.

2. Seamlines have not been adjusted the full length of the pattern piece. Pattern could not be cut from fabric correctly.

3. Corresponding pattern pieces have not been adjusted the same amount. They could not be joined together properly.

ASSIGNMENT SHEET #2:

I. Parts of Woven Fabric

  A. Lengthwise grain - longest, strongest grain.

  B. Crosswise grain - filling yarns, inserted during weaving.

  C. Selvage - finished lengthwise edges of fabric.

  D. True bias - stretchiest part of fabric, 45° angle through lengthwise and crosswise.

  E. Lengthwise fold - the way fabric is folded on the bolt for purchasing.

II. Preparation of Fabric

  A. Garment Bias

  B. It is not thread perfect (Tear or pull a thread and cut.)

  C. It is not grain perfect (Align edges and baste, folded lengthwise.
  Washable - immerse, lay flat
  Wool - wrap in sheet)

ANSWERS TO ASSIGNMENT SHEETS

ASSIGNMENT SHEET #3

1. Tear
2. Pull
3. Path
4. Thread
5. Grain
6. Short corners
7. London shrink
8. Baste
9. Right angle
10. Rib
11. Course
12. Woven

ASSIGNMENT SHEET #4

1. The lengthwise seam was not pressed open before stitching across it.
2. A. Prevent shine, protect fabric

   B. Cushion seams
3. 3 press on right side

   1 press on wrong side as stitched

   2 press on wrong side as seam should lay
4. Using tip of iron on the line of stitching prevents forming an imprint on the right side.

ANSWERS TO ASSIGNMENT SHEETS

ASSIGNMENT SHEET #5

1. Darts
2. Staystitching
3. Interfacing
4. Pressing
5. Underlining

ASSIGNMENT SHEET #6

1. Trimming: cutting away both seam allowances the same amount.
2. Grading: trimming one seam allowance more than the other.
3. Notching: cutting out wedges on a corner-curved seam.
4. Beveling: a mini-grading process done to each seam allowance separately.

ASSIGNMENT SHEET #7

A. 2

B. 3

C. 1

D. 4

E. 1, 2, 3

F. 3

G. 1

GARMENT CONSTRUCTION
UNIT IV

JOB SHEET #1: DIRECTIONS FOR MEASURING LADIES' GARMENTS

I. Equipment and materials needed:

Tape measure

Cord for waist

Note pad and pencil

Ruler

II. Procedure:

1. Bust

   A. Measure the fullest part of the bust including the tip of shoulder blade.

   B. Measure from center of shoulder to point of bust for placement of underarm dart. (refer to figure 1, measurement #1)

2. Bodice length

   A. Tie a cord around waistline. Mark a point at base of neckline and center of shoulder from which to measure.

      1) Center front-measure from the base of neck to waistline. (refer to figure 1, measurement #5)

      2) Over bust-measure from the middle of the shoulder seam straight down over the fullest part of bust to the waistline.

      3) Center back-measure from the collar bone at the back of neck straight down to the waistline. (refer to figure 1, measurement #4)

      4) Over shoulder blade - measure from the middle of the shoulder seam to the waistline, keeping the tape parallel to center back. (refer to figure 1, measurements #6 and 7)

3. Shoulder length

   A. Measure from the base of neck to the end of shoulder, slanting tape toward the back. "End of shoulder" would be the armscye line, where a set-in sleeve joins bodice. (refer to figure 1, measurement #11)

4. Sleeve length

   A. With the arm bent at right angles, measure from the top of the armscye over the elbow to the wristbone. (refer to figure 1, measurement #21)

   B. Measure distance from shoulder to elbow (arm bent at right angles).

5. Upper arm (or sleeve width)

   A. Measure the fullest part of upper arm (usually the bottom of the armscye). (refer to figure 1, measurement #18)

6. Waistline

   A. Measure the normal waistline. (refer to figure 1, measurement #2)

7. Hips

   A. Measure 3" (6,7cm) down from waist, keeping the tape parallel to the floor.

      (NOTE: This measurement is especially necessary when making a fitted sheath dress.)

   B. Upper hip - Measure 7" (17,5cm) down from waist keeping tape parallel to floor.

   C. Lower hip - Measure fullest part of hip. Record number of inches (cm's) from waist. (refer to figure 1, measurement #3)

8. Skirt length

   A. Wear the type of shoes that are to be worn with the garment.

   B. Decide on becoming length and measure number inches (cm's) from the floor.

   C. Measure from waistline to the floor:

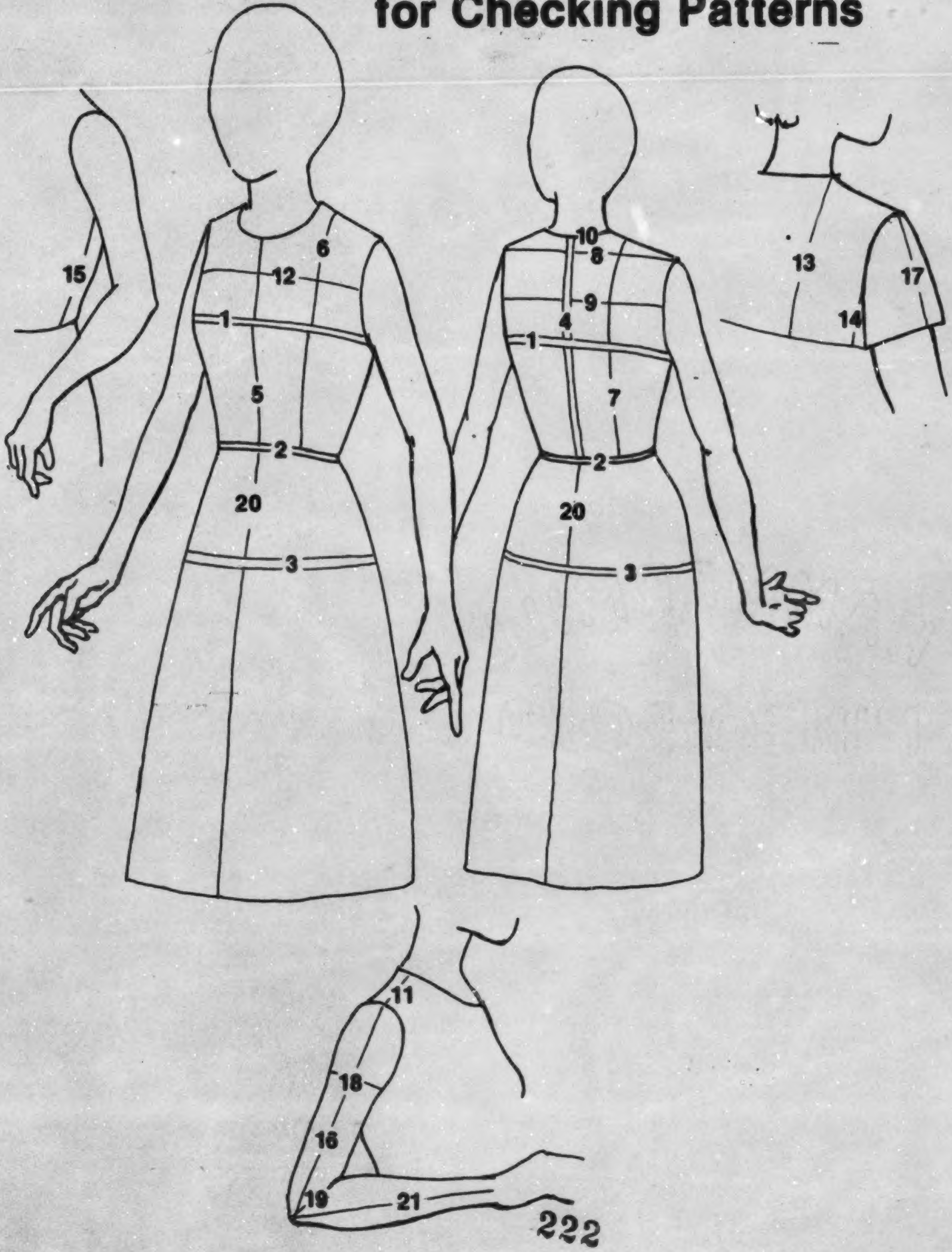
      1) Center back
      2) Right side
      3) Center front
      4) Left side

   D. Subtract number of inches (cm's) from hem to floor from the number of inches (cm's) from waistline to floor. This gives the finished length of the skirt. (refer to figure 1, measurement #20)

      (NOTE: Additional measurements are shown. These measurements are not needed for all garments, but are good to have for reference when needed.)

Figure 1

Measurements Needed for Checking Patterns


15
6
12
1
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2
20
3
10
8
9
4
1
7
2
20
3
13
17
14
11
18
16
19
21

Name ____________________

CHART FOR CORRECTION OF A COMMERCIAL PATTERN, LADIES' GARMENT

Name of Pattern ____________________ Size and Type ______________

	I Body Measurement	II Ease to be added	III Total Required Add I&II	IV Pattern Measure- ment	V Am't. Change
1. Bust a. Fullest part		(6,7-10cm) 3-4"			
b. Length from shoulder to point of bust					
2. Bodice Length a. Center front		½" (1,2cm)			
b. Over bust		½" (1,2cm)			
c. Center back		½" (1,2cm)			
d. Over shoulder blades		½" (1,2cm)			
3. Shoulder length					
4. Sleeve length a. Shoulder to wrist					
b. Shoulder to elbow					
5. Upper Arm		3-4" (6,7-10cm)			
6. Waistline		1" (2,5cm)			
7. Hip a. At 3" (6,7cm)		1" (2,5cm)			
b. Upper 7" (17,5cm)		2" (5cm)			
c. Lower " (____cm)		2" (5cm)			
8. Skirt Length	To Floor	___" from floor (___cm)	*Finished Length	+ Hem	Total
a. Center back				3" (6,7cm)	
b. Right side				3" (6,7cm)	
c. Center front				3" (6,7cm)	
d. Left side				3" (6,7cm)	

GARMENT CONSTRUCTION
UNIV IV

JOB SHEET #1, CONT.: DIRECTIONS FOR MEASURING MEN'S FURNISHINGS

I. Equipment and materials needed:

Tape measure

Cord for waist

Note pad and pencil

Ruler

II. Procedure:

1. Height

   A. Measure when standing without shoes, against a wall.

2. Chest

   A. Measure around the fullest part of the chest. (refer to figure 2, measurement #1)

3. Waist

   A. Measure at the natural waistline. (refer to figure 2, measurement #2)

4. Hips (seat)

   A. Measure around the fullest part of the hip about 8 in. (20,3cm) below the waist. (refer to figure 2, measurement #3)

5. Neck

   A. Measure around the neck at the Adam's Apple. (refer to figure 2, measurement #4)

   B. For shirt neck size add ½ in. (1,2cm) to neck measurement

6. Back Waist Length

   A. Measure from the base of the neck to the waistline in back. (refer to figure 2, measurement #5)

7. Front Waist Length

   A. Measure from the base of the neck at shoulder to the waistline in front. (refer to figure 2, measurement #6)

   B. Shrug shoulders to locate the base of the neck.

8. Shoulder Length

   A. Measure from neck base to top of arm. (refer to figure 2, measurement #7)

9. Back Width

   A. Measure across the shoulders between the sleeve seams, below the base of the neck 6 in. (15,2 cm). (refer to figure 2, measurement #8)

10. Arm Length

   A. Measure from top of the arm (sleeve seam) to wristbone with arm bent at a right angle. (refer to figure 2, measurement #9)

11. Shirt Sleeve Size

   A. Measure from the prominent bone at the back of the neck along the shoulder over a bent elbow and down to the wristbone. (refer to figure 2, measurement #7 plus measurement #9)

12. Trouser Inseam

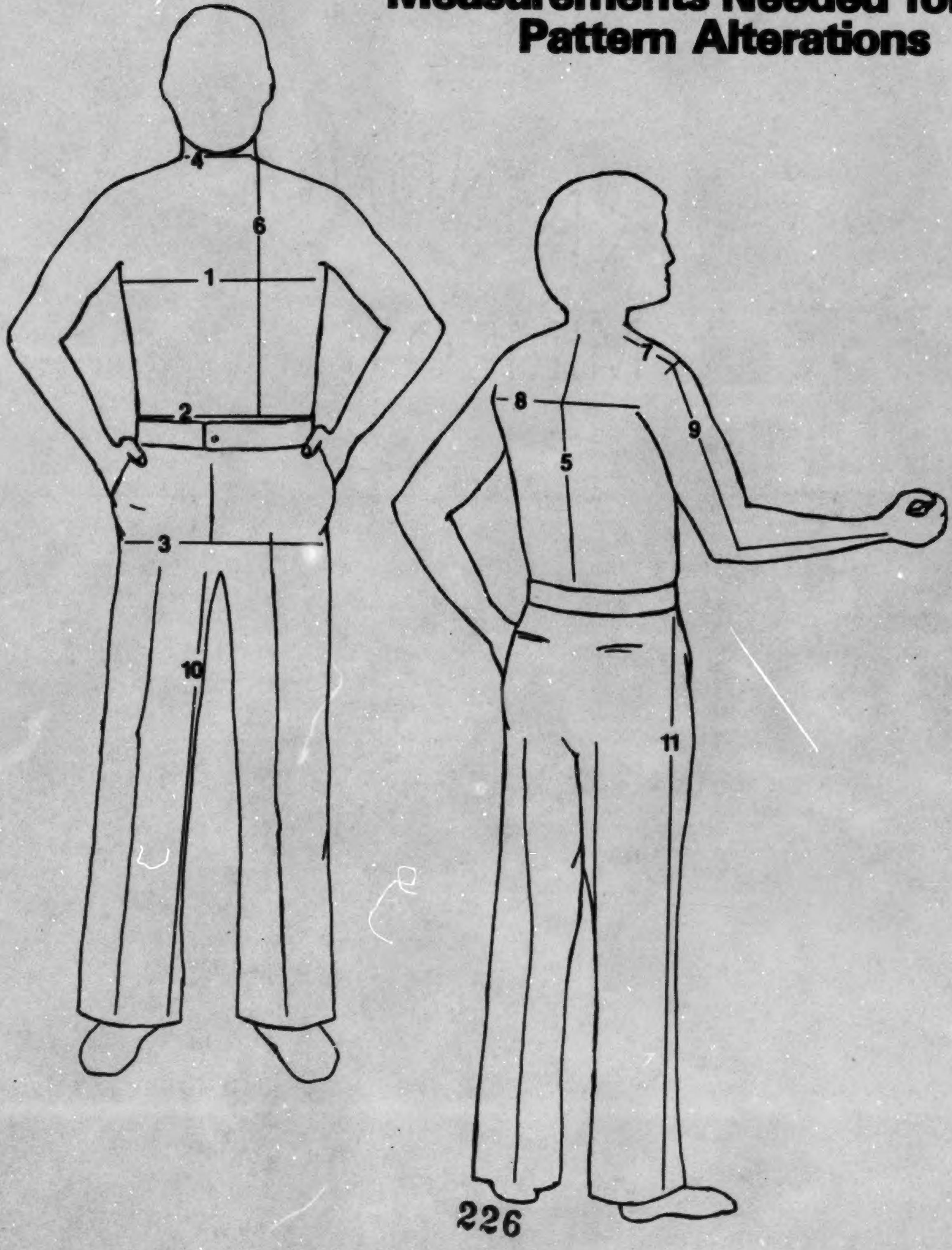
   A. Measure inside of leg from crotch point (where seams meet between legs) to hem. (refer to figure 2, measurement #10)

13. Trouser Outseam

   A. Measure outside of leg at side seam from bottom of waistband to hem. (refer to figure 2, measurement #11)

Figure 2

Measurements Needed for Pattern Alterations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8
9
10
11

Name ____________________

CHART FOR CORRECTION OF A COMMERCIAL PATTERN, MEN'S FURNISHINGS

Name of Pattern ____________________ Size and Type ____________

	I Body Measurement	II Ease to be added	III Total Required Add I&II	IV Pattern Measurement	V Am't. Change
1. Height		______			
2. Chest		3-4" (6,7-10 cm)			
3. Waist		1" (2,5cm)			
4. Hips (at 8" or 20,3cm)		2" (5cm)			
5. Neck		1" (2,5cm)			
6. Back Waist Length		½" (1,2cm)			
7. Front Waist Length		½" (1,2cm)			
8. Shoulder Length		______			
9. Back Width		______			
10. Arm Length		______			
11. Shirt Sleeve Size		3"-4" (6,7-10 cm)			
12. Trouser Inseam		plus hem or cuff			
13. Trouser Outseam		plus hem or cuff			

GARMENT CONSTRUCTION
UNIT IV

DIRECTIONS FOR MEASURING FOR LADIES' PANTS

1. Waist

   A. Measure smallest part of midriff area. (refer to figure 3, measurement #1)
   (Disregard waist measurement for pants with elastic band.)

2 Hips

   A. Measure largest part of figure; where figure rounds out most in back in seat area. (refer to figure 3, measurement #2)

   B. Measure how far from waist the largest part of figure is. (Continue hip measurement to waist for pants with elastic band.)

3. Thigh circumference

   A. Measure top of leg just below crotch. (refer to figure 3, measurement #3)

   B. Take measurement while seated, as figure tends to spread out then.

4. Crotch depth

   A. Measure from waist to seat of chair at side of body. (refer to figure 3, measurement #4)

   B. Take measurement while seated in a hard, flat chair. Curved seat dips in center and does not provide for accurate measurement.

   C. Take measurement with a ruler, so as not to measure curve of hip.

   D. Measure pattern from waist to crotch line. You may have to draw in crotch line on your pattern.

5. Crotch length

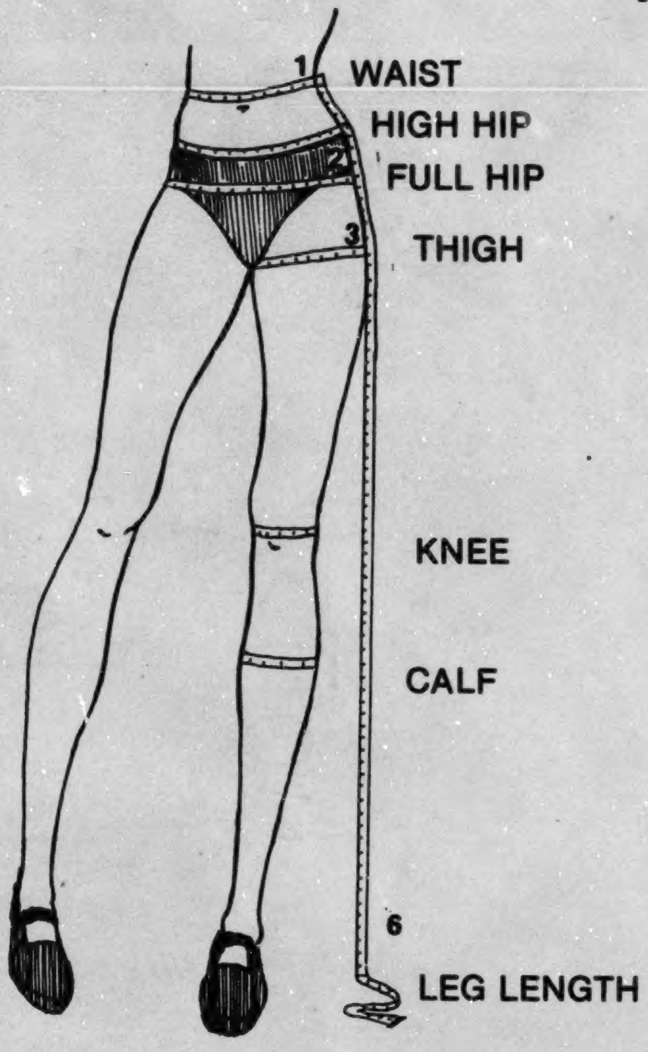
   A. Measure from centerfront waistline, between your legs, to center back waistline. (refer to figure 3, measurement 5)

   B. Ease will be distributed where needed between front and back.

6. Total side length

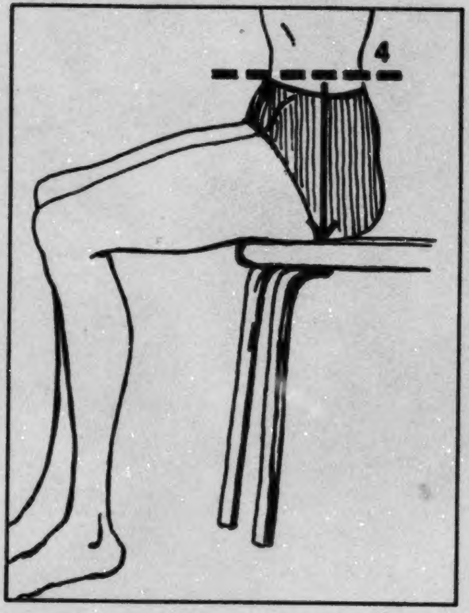
   A. Measure from waistline at side seam to seam of shoe. (refer to figure 3, measurement #6) Height of shoe should not make any difference.
   For cuffs, add two times the desired width of cuff, plus approximately 1½" (3,7cm).

How To Make Perfect Pants


1
WAIST
HIGH HIP
2
FULL HIP
3
THIGH
KNEE
CALF
6
LEG LENGTH

305

CROTCH DEPTH



CROTCH LENGTH

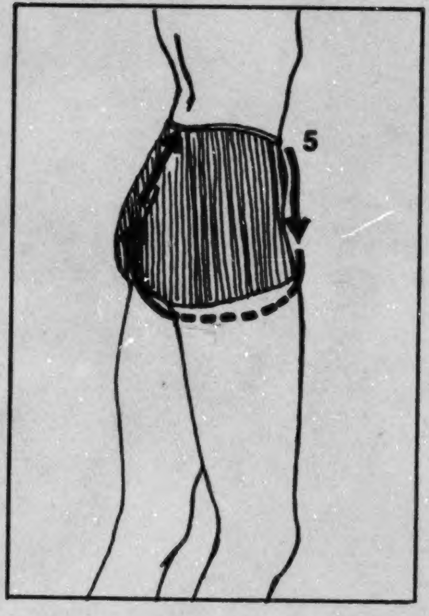


Figure 3

CHART FOR CORRECTION OF LADIES' COMMERCIAL PANTS PATTERN

NAME______________________

	Your Measurement	Necessary Ease (minimum)	What your pattern measurements should be	What pattern measurements are	Necessary Alterations (+ or -)
1. Waist	______	plus ½ to 1 in. = (1,2 - 2,5cm)	__________	__________	__________
2. Hips a.	______	plus 1 to 2 ins. =	__________	__________	__________
b.____in. from waist. (____cm)		(2,5 - 5cm)			
3. Thigh circumference	______	plus 1 to 2 ins. = (2,5 - 5cm)	__________	__________	__________
4. Crotch depth	______	plus 3/4 to 1 in. = (1,87 - 2,5cm)	__________	__________	__________
5. Crotch length	______	plus 1½ in. = (3,7cm)	__________	__________	__________
6. Total side length	______	Plus hem or cuff =	__________	__________	__________

GARMENT CONSTRUCTION
UNIT IV

JOB SHEET #2: PREPARING THE PATTERN AND PINNING FOR FITTING

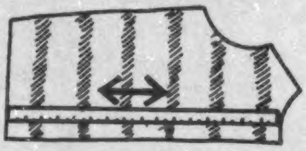
I. Equipment and materials needed:
- pattern guide sheet
- red pencil
- iron
- tissue pattern pieces
- ruler or yardstick
- trimmers
- pins in pin cushion
- tape measure

II. Procedure

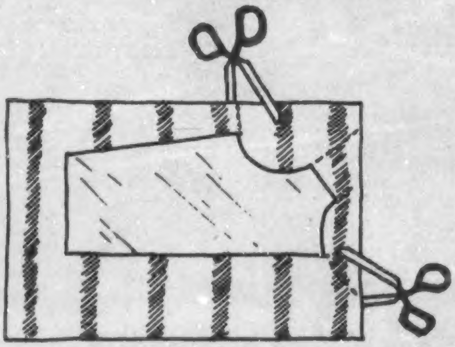
1. On the pattern guide sheet, circle the lay-out diagram appropriate for your pattern size and fabric width.

2. Select the pattern pieces you will need for the garment view you are making. Press the pattern pieces with a barely warm iron.
   (NOTE: If this is a class project, write your name and class on each pattern piece.)

3. Using a ruler or yardstick, extend the straight-of-grain arrow the length of the pattern piece.

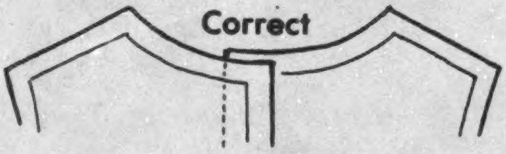


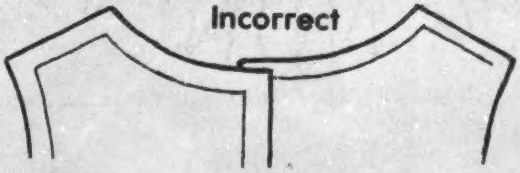
4. Trim margins in curved areas - neckline, armhole, waistline - and any other areas where needed in order to pin pattern pieces together easily.



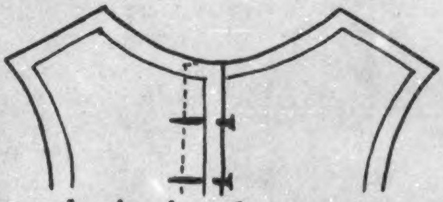
5. Pin darts as they will be stitched.

6. Overlap pattern pieces, match seamline to seamline, *not* cutting line to seamline.


Correct


Incorrect

7. Place pins perpendicular to seamlines.



8. Turn hem up and pin in place.

9. Fit pattern over appropriate undergarments. Garment will *not* be *worn* over another outer garment, so do *not* *fit* pattern that way. Anchor pattern waistline at your waistline. Anchor center front and center back correctly.

10. Check to see that shoulder seams and side seams are in proper locations before checking standards of fit.

GARMENT CONSTRUCTION
UNIT IV

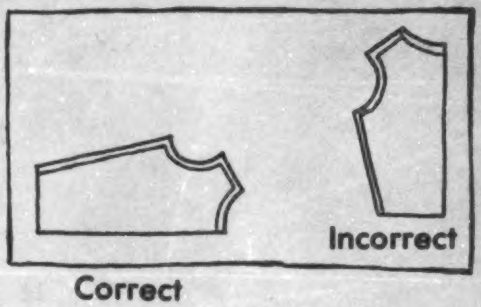
JOB SHEET #3: PATTERN LAY-OUT, CUT AND MARK

I. Equipment and materials needed:
- tissue pattern pieces
- fabric, prepared, pressed and folded
- tape measure
- pins in pin cushion
- dressmaker bent-handled cutting shears
- tracing wheel
- tracing carbon close in color to your fabric
- large needle
- darning cotton
- trimmers
- old magazine or piece of cardboard

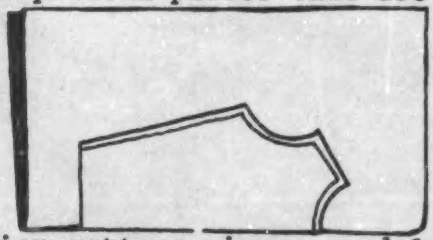
II. Procedure

A. Laying pattern on straight-of-grain

1. Place major pattern pieces on the lengthwise grain, since it is:
    - a. longest and strongest,
    - b. least stretchy, and
    - c. has most drapable capabilities

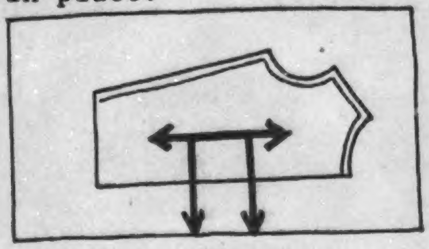


2. Place first those pattern pieces that are to be placed on the fold,



second, other major pattern pieces, and last, fit in the smaller pattern pieces.
(NOTE: Small pieces, such as facings can be placed on the crosswise grain, if necessary.)

3. Measure from ends of grain arrow to selvages. Pin pattern to fabric at each end of the grain arrow first to anchor in place.



4. Place pins:

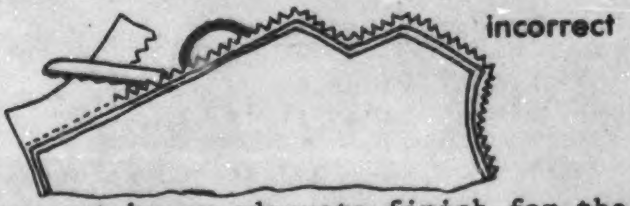
   a. with the grain,

   b. at right angles to seamlines, and

   c. at corners and halfway between

B. Cutting pattern from fabric

1. Do not cut pattern from fabric with pinking shears!



   a. Pinking may not be an adequate finish for the fabric you are using.

   b. Pinking destroys cutting, stitching and fitting accuracy.

   c. Finishing seam edges should be done after seams are stitched.

2. Use long, even strokes, closing the blades of the shears completely. Use the whole length of the blade when cutting. Do not use just the tips of the shears except when cutting tiny details. Avoid jagged seam edges!

3. Do not hold fabric in the air when cutting. The fabric, your hand and the shears should all rest on the table while cutting.

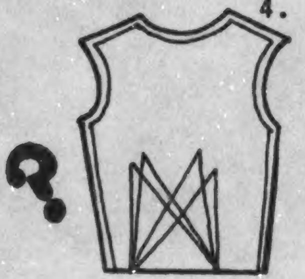
4. Cut notches out, as extensions, not into the seam allowance. Cut two or more notches as one large notch.

C. Transferring pattern markings

1. When marking with tracing wheel and tracing carbon, put something, such as an old magazine or piece of cardboard, under your work to protect the table.

2. Use the color of tracing carbon nearest the color of your fabric that you can still see. Do not bear down too hard on the tracing wheel when marking. Heavy markings that come through to the right side may be difficult to remove.

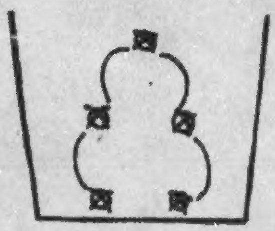
3. Transfer all necessary construction markings. Mark curved seams for even, smooth curved stitching. Mark others if needed - mark everything needed to help you to do a good job of stitching and constructing the garment.



4. Mark carefully the first time, so that you have only one line and will not be confused about which line to follow. Use a ruler when marking straight lines.

5. Use tracing carbon in small pieces so as to get the most use from it.

6. When marking with tailor tacks, use two strands of cotton thread, such as darning cotton.



7. Take two stitches at each marking through the two fabric layers and pattern. Do not pull stitches tight, but leave loops of approximately an inch.

8. Cut threads between loops. Cut loops in order to remove the pattern intact, or do not cut loops, but pull pattern carefully through the thread loops. This will make holes in the pattern, but thread loops will hold more securely in the fabric.

9. After removing the pattern, separate the fabric layers and cut the threads between the layers.

GARMENT CONSTRUCTION
UNIT IV

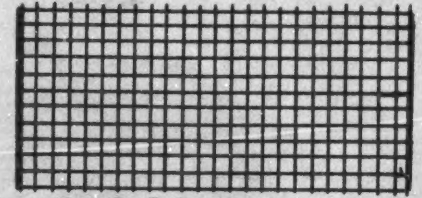
JOB SHEET #4: PREPARING WASHABLE FABRICS

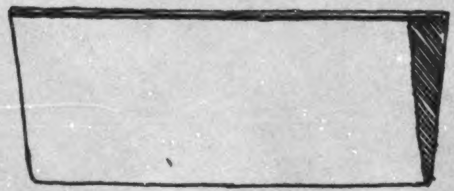
I. Equipment and materials needed:

- fabric
- sewing machine
- basin of lukewarm water
- basting thread
- bobbin
- trimmers

II. Procedure

1. Make each end of the fabric thread perfect.

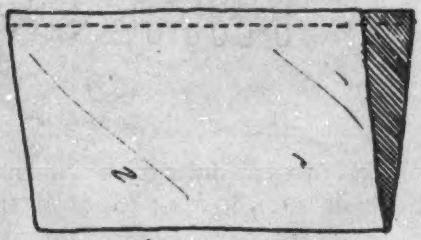




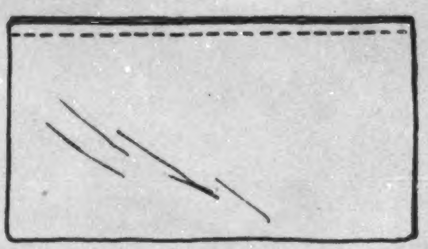
Fold fabric to check grain alignment

2. Fold fabric lengthwise. Match thread perfect ends exactly, and pin from selvage to fold. Match selvage edges exactly, and pin.

3. Machine baste (longest stitch), making sure that the top layer does not creep ahead as you sew. When basting is finished, you may see wrinkles and twists in the fabric - it may not lay smooth and flat. This indicates that the fabric is off-grain.



Incorrect

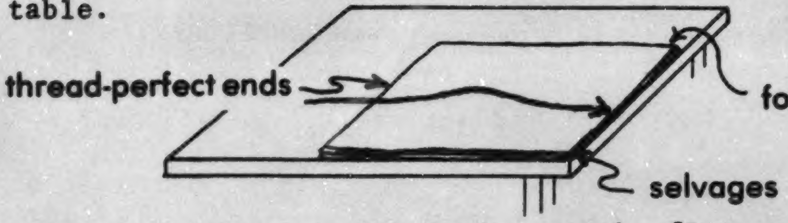


Correct

4. Immerse the fabric in lukewarm water and make certain that it is wet all the way through. The fabric will be easier to work with if you leave it folded when you immerse it. Check folded areas to make certain that it is wet throughout.

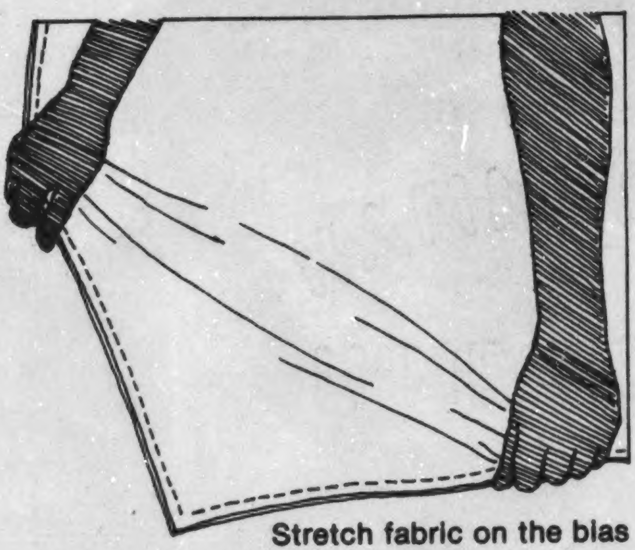
5. Squeeze out all excess moisture. Fabric should be thoroughly wet, but not dripping.

6. Lay fabric on a clean, smooth table. Align thread-perfect fabric ends with the ends of the table, selvages with the long edges of the table, and corners of fabric with corners of the table.



7. Smooth out all wrinkles so fabric is smooth, flat and in grain-perfect condition.

8. Allow the fabric to lay flat until thoroughly dry. Press, if needed. Remove machine basting only if necessary in order to fold fabric as needed for the appropriate lay-out diagram on the pattern guidesheet.



Stretch fabric on the bias
to put it back in its proper shape

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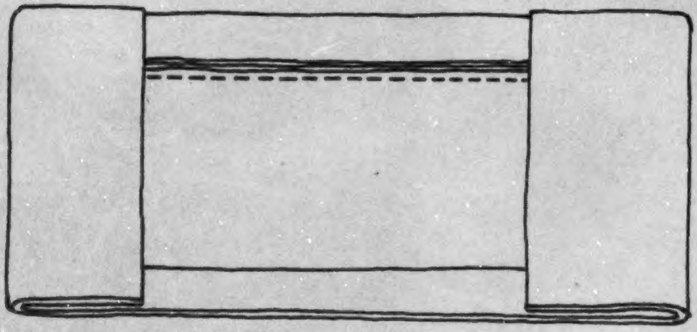
JOB SHEET #5: PREPARING WOOLEN FABRICS

I. Equipment and materials needed:
- fabric
- machine
- old sheet
- water

II. Procedure

1. Both ends must be torn or cut on thread.
2. Woolen fabric is purchased with right sides folded together, and is left that way to shrink and cut. Baste-stitch crosswise ends together. Baste-stitch selvages together.
3. Old sheets, clean and smooth, can be used as preshrinking cloths. Wet the cloth completely and wring out excess moisture. Place wet cloth on wool fabric, making certain there are no wrinkles in the wool.
4. Fold wool and preshrinking cloth together in deep folds, keeping wool smooth.
5. Cover with another wet cloth to prevent outside from drying too quickly. Let stand approximately half a day, so all moisture will be absorbed by wool.



Enclose fabric in a damp sheet

6. Unfold fabric; it will be thoroughly damp. Lay out on a flat surface, making certain wool is smooth and grain perfect. Align selvedge with long edge of table, and align one thread-perfect end with the end of table.

7. Allow to dry flat; never hang. It may be necessary to turn over fabric to dry and shrink evenly.

8. Pressing is seldom necessary. If needed, use a steam iron, or a regular iron with dampened cheesecloth on top of fabric. Press on up and down grade to retain grain perfection.

GARMENT CONSTRUCTION
UNIT IV

JOB SHEET #6: WORK PLAN: WEEKLY CHECKLIST

To the teacher: This is a checklist which asks students to evaluate their work habits in the clothing lab. You may wish to add to the list habits or practices pertinent to your school situation. It is devised to be used periodically throughout the lab term; end of first week, mid-project, and toward the end.

In the clothing lab I:

	First week			Mid-Project			Final week		
	Always	Sometimes	Never	Always	Sometimes	Never	Always	Sometimes	Never
1. Put sewing machine away.									
2. Clean up work area.									
3. Keep scraps off the floor.									
4. Return borrowed equipment promptly.									
5. Use equipment carefully and correctly.									
6. Don't waste supplies.									
7.									
8.									
9.									
10.									
11.									
12.									
13.									
14.									
15.									

JOB SHEET #7: WORK PLAN: DAILY OBJECTIVES

My objectives for my project, with due date, are:

Objectives	Due Date
1.	
2.	
3.	
4.	
5.	
6.	
7.	
8.	
9.	
10.	

Today I accomplished these tasks:

1.
2.
3.
4.
5.

Tomorrow I hope to:

1.
2.
3.
4.
5.

GARMENT CONSTRUCTION
UNIT IV

JOB SHEET #8: EVALUATION OF GARMENT CONSTRUCTION

Place a check in the spaces beside each item to indicate whether you completed each of the tasks listed. Leave blank those items which do not relate to your garment.

	Check this Column	Additional Comments
1. Pattern selected according to:		
A. Purpose of garment		
B. Fabric		
C. Previous sewing experience		
2. Fitted pattern by:		
A. Comparing body measurements, or		
B. Pinned pattern together and tried it on		
3. Prepared pattern by:		
A. Pressing pattern pieces		
B. Trimming margins from curved areas		
C. Extending grainlines the length of the pattern piece		
4. Worked with these fabric characteristics: (tell how)		
A. Off-grain fabrics		
B. Loosely-woven fabrics		
C. Knits		
D. Plaids and stripes		
E. Prints		
5. Worked with these fabrics: (list)		
A.		
B.		
C.		

	Check this Column	Additional Comments
6. Prepared fabric by: (tell how)		
A. Shrinking		
B. Making fabric thread perfect		
C. Making fabric grain perfect		
7. Prepared notions by: (list and tell how)		
A.		
B.		
8. Followed a plan of work.		
9. Followed a time schedule.		
10. Followed proper procedures as shown by:		
A. Appearance		
B. Comfort		
C. Durability		
11. Used the following seam and hem finishes: (check those used and tell why)		
A. Bound seam		
B. Extended seam		
C. Faced hem		
D. Flat-felled seam		
E. Lapped seam		
F. Stay-stitch-plussed hem		
G. List Others:____________		
12. Used the following construction techniques: (tell purpose of each)		
A. Beveled		
B. Clipped		
C. Edge-stitched		
D. Interfacing		

	Check this Column	Additional Comments
E. Off-grain stitching		
F. Trimmed		
G. Underlining		
H. Understitched		
I. List Others: ____________		
13. Used the following special features on the sewing machine: (tell why each was used)		
A. Buttonholer		
B. Decorative stitch pattern		
C. Needle-threader		
D. Chain-stitch feature		
E. List Others: ____________		

GARMENT CONSTRUCTION
UNIT IV

UNIT TEST

Name ______________________
Score ______________________

MATCHING

Match the terms in Column A with their definitions in Column B. Put the appropriate letter in the blank to the left of the number.

Column A

____ 1. Clipping
____ 2. Grading
____ 3. Grain perfection
____ 4. Notching
____ 5. Stay-stitching
____ 6. Stay-stitch-plus
____ 7. Stitch-in-the-ditch
____ 8. Thread perfection
____ 9. Top-stitching
____10. Understitching

Column B

A. Lengthwise and crosswise threads are not in right-angle position with each other.

B. The end of the fabric follows one thread all the way across.

C. Lengthwise and crosswise threads are at right angles to each other.

D. A line of regular stitching used to prevent stretch.

E. Cutting away one seam allowance more than the other to prevent an impression from showing on the right side.

F. Cutting away seam allowances to eliminate bulk.

G. Done on convex curved seams to eliminate bulk.

H. Done on concave curved seams to relieve stress.

I. A mini-grading process done to each seam allowance separately.

J. Done on what is underneath to keep it from showing on the right side.

K. Done in the seam line on the right side to hold features in place securely.

L. Done on the right side close to the edge to add a decorative touch.

M. Pushing and pulling fabric off grain and stitching through the pulled area to incorporate ease.

N. Pushing against the fabric behind the presser foot, stitching and releasing.

11. List three considerations to be made when selecting a pattern.

A.

B.

C.

12. Explain two methods of fitting a pattern.

A.

B.

13. A. Explain what is involved in preparing a pattern.

1.

2.

3.

B. List three advantages of doing this.

1.

2.

3.

14. Name five fabrics or fabric characteristics which influence construction details of the pattern.

A.

B.

C.

D.

E.

15. Name three fabrics that require specific preparation before cutting.

A.

B.

C.

16. List three procedures involved in fabric preparation.

A.

B.

C.

17. Explain what needs to be done to prepare notions for construction.

18. Explain two advantages of a plan of work and a time schedule in the construction of garments.

A.

B.

19. List three results of accurate workmanship.

A.

B.

C.

MATCHING

Match the seam and hem finishes in Column A with their specific uses in Column B. Put the appropriate letter in the blank to the left of the number.

Column A

______20. Bound seam

______21. Extended seam

______22. Faced hem

______23. Flat-felled seam

______24. Lapped seam

______25. Stay-stitch-plussed hem

Column B

A. is a seam within a seam; used for delicate fabrics.

B. has a sporty, tailored appearance; used for jeans.

C. can be used to join a plain edge to a shaped edge.

D. is a good choice for an unlined garment.

E. can be used for seams that are to narrow.

F. is used where garment length does not allow for a hem.

G. is a sturdy, tailored hem finish for a heavy fabric.

H. helps to ease in the fullness of a flared skirt.

MATCHING

Match the construction techniques in Column A with their specific construction purpose in Column B. Put the appropriate letter in the blank to the left of the number. Each purpose may be used more than once.

Column A

______26. Beveling

______27. Clipping

______28. Edge-stitching

______29. Interfacing

______30. Off-grain stitching

______31. Trimming

______32. Underlining

______33. Understitching

Column B

A. to eliminate bulk

B. to relieve stress and pull

C. to secure or conceal features

D. to keep edges crisp and sharp

E. to incorporate ease

F. to add shape to a garment

34. List four special features available on sewing machines and explain when each would be an advantage.

	Feature	Advantage
A.		
B.		
C.		
D.		

GARMENT CONSTRUCTION
UNIT IV

ANSWERS TO UNIT TEST

MATCHING

1. H
2. M
3. C
4. G
5. D
6. N
7. K
8. B
9. L
10. J

11. A. Purpose of the garment

    B. Fabric

    C. Sewing experience

12. A. One method of fitting the pattern is to compare body measurements with the pattern measurements.

    B. Another method is to pin the pattern pieces together and try it on.

13. A. 1. Press pattern pieces.

       2. Trim margins from curved areas.

       3. Extend grainlines the length of the pattern piece.

    B. 1. Lay-out is easier.

       2. Cutting is more accurate.

       3. Transfer of markings is easier.

14. A. Off-grain fabrics

    B. Loosely-woven fabrics

    C. Knits

    D. Plaids and stripes

    E. Prints

15. A. Durable press - distorted grain cannot be straightened.

B. Knits - require support to keep from stretching

C. Muslin - require preshrinking

16. A. Shrinking

B. Making fabric thread perfect

C. Making fabric grain perfect

17. Zipper tapes, seam bindings, twill tapes, etc., need to be preshrunk.

18. A. Increases ease, speed, and accuracy

B. Satisfactory completion of a garment

19. A. Appearance

B. Comfort

C. Durability

MATCHING

20. D

21. E

22. F

23. B

24. C

25. H

MATCHING

26. A

27. B

28. D

29. F

30. E

31. A

32. F

33. C

34. A. Automatic buttonholer - saves time when making many buttonholes

B. Decorative stitches - add trimming details

C. Needle-threader - convenient in poor light, or with poor eyesight

D. Chain-stitching - convenient for fitting purposes

OCCUPATIONS IN CLOTHING/APPAREL AND TEXTILE PRODUCT BUSINESSES AND INDUSTRIES
UNIT V

UNIT OBJECTIVE

After completing this unit, the student will understand the various phases of the textiles and clothing field and will know the kinds of employment opportunities available in the textiles and clothing field. Successful completion will be evidenced by completing the assignments and by scoring at least 85% on the unit test.

SPECIFIC OBJECTIVES

After completing this unit, the student will be able to:

1. Match 12 terms with their correct definitions.
2. Explain the educational requirements necessary for jobs in textiles and clothing.
3. List five skills needed in textiles and clothing occupations.
4. Explain basic facts concerning self-employment opportunities in textiles and clothing.
5. List four general fields in textiles that offer job opportunities.
6. List six job titles in the textiles industry and give one duty of each.
7. List three job titles in the home sewing industry and give one duty of each.
8. List four types of businesses in the home sewing industry where trained individuals might find jobs.
9. List six job titles in the fashion industry and give one duty of each.
10. List six personal qualifications needed by persons in fashion careers.
11. List five types of jobs in the clothing industry.
12. Explain pay, working conditions and benefits in the clothing industry.
13. Name two types of jobs in the clothing care industry.
14. Explain pay, working conditions and benefits in the clothing care industry.

15. List four essential elements involved in planning a career.

16. Explain how an individual can define personal goals when formulating a career plan.

OCCUPATIONS IN CLOTHING/APPAREL AND TEXTILE PRODUCT BUSINESSES AND INDUSTRIES
UNIT V

SUGGESTED ACTIVITIES

I. Instructor

  A. Provide students with unit objectives.

  B. Provide students with information outlines and assignment sheets.

  C. Discuss unit and specific objectives.

  D. Provide resources for the completion of unit activities.

  E. Make transparencies.

  F. Discuss assignments to be completed by students.

  G. Evaluate student assignment sheets and unit tests.

II. Students

  A. Read objectives.

  B. Read information outline and assignment sheets.

  C. Consult resources provided by instructor for completion of unit activities. Research additional information as needed.

  D. Discuss with instructor and other students the assignments to be completed.

  E. Take unit test.

INSTRUCTIONAL MATERIALS

I. Included in this unit:

  A. Objectives

  B. Suggested activities

  C. Information outline

D. Transparency masters

   1. TM #1 Skills needed in textile and clothing occupations

   2. TM #2 Basic functions of textile and clothing industries

   3. TM #3 Job titles of entry level positions

   4. TM #4 Places of possible employment

E. Assignment sheets

   1. AS #1 Self awareness pretest

   2. AS #2 Job awareness pretest

F. Answers to assignment sheets

G. Job sheets

   1. JS #1 Current trends in design

H. Unit test

I. Answers to unit test

II. Supplementary Activities

   A. Analyze television shows or magazine stories for jobs for people in the area of textiles and clothing.

   B. Scrutinize newspaper want ads for availability and types of jobs in textiles and clothing.

   C. Trace the development of various clothing articles from raw materials to finished product. Analyze the kinds of job skills related to the garment's construction.

   D. Write to area vocational schools, junior/community colleges and colleges and universities for bulletins explaining programs in the various areas of textile and clothing.

   E. Write to a textile firm to learn about the various kinds of job opportunities available with the firm.

   F. Compile a notebook of materials collected on the industry of your choice: textile industry, home sewing industry, fashion industry, clothing/clothing care industry.

III. References:

A. Books

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OCCUPATIONS IN CLOTHING/APPAREL AND TEXTILE PRODUCT BUSINESSES AND INDUSTRIES
UNIT V

INFORMATION OUTLINE

I. Terms and Definitions

A. **Alterationist** - is involved in altering ready-to-wear clothing; may work in one store for several stores, in own home, or in laundry or drycleaning establishment.

B. **Assembler** - assembles specified number of selected garment parts into bundles for distribution to production workers.

C. **Bundler** - binds textile items together prior to packing.

D. **Checker** - reads tickets attached to bundles of cut or wrapped articles to determine weight and style.

E. **Cleaner** - cleans textile items.

F. **Custom Sewer** - develops designs for, and makes garments on, order.

G. **Examiner** - inspects textile items for defects in preparation for packing and shipping.

H. **Fashion Merchandiser** - is involved in all phases of buying and selling clothing.

I. **Fitter** - fits ready-to-wear garments on customer to mark alterations required for desired fit of garment.

J. **Folder** - folds finished items to be wrapped for delivery; may do minor repairs.

K. **Laboratory Assistant** - may assist in any type of laboratory at any stage of textile or garment production.

L. **Loom Operator** - prepares loom for operation and operates different types of looms.

M. **Mender** - mends torn or defective areas in finished or unfinished textile items.

N. **Mill Worker** - works in any type of textile mill doing various types of work.

O. **Packer** - packages textile items for distribution and merchandising.

P. Reeler - operates machine that spreads fabric from rope to open form and reels it in preparation for further processing.

Q. Sample Hand - prepares textile articles for use as display samples.

R. Sample Stitcher - marks and cuts out fabric and sews parts of new style garments.

S. Sorter - sorts finished garments according to lot and size numbers recorded on tags and labels attached to garments.

T. Spinner - operates spinning frame that draws out and twists roving or sliver into yarn.

U. Spotter - identifies stains in textile items prior to laundering, and applies chemicals to dissolve stain.

V. Spreader - operates machine that spreads fabric in layers on table in preparation for cutting.

W. Stock Clerk - receives, stores and issues merchandise; compiles stock records in stockroom.

X. Washer - operates machines that wash textile items.

Y. Weaver - operates variety of looms to weave yarn into fabric; may repair holes, tears, or worn places in textile items.

Z. Winder - operates machine that winds strands of yarn from bobbins for further processing.

II. Introduction to Employment in Textiles and Clothing

A. In order to make wise decisions when choosing an occupation, people need to know what opportunities are available. (AS #1)

B. Making wise job related decisions involves more than a knowledge of available opportunities; people must be realistic in choosing the occupations they will enter. (NOTE: Such reasons as lack of money for schooling or a physical disability may prevent some persons from entering certain occupations.) (AS #2)

C. The major factor in choosing an occupation should be one's interests and abilities. (NOTE: Should the person fit the job, or should the job fit the person?)

D. In order not to train for jobs that do not exist, one must find out what jobs are available and what the manpower needs are.

E. A knowledge of careers in a specific area helps individuals to prepare for employment opportunities.

F. An understanding of educational requirements and personal qualifications necessary for specific jobs is important in planning and preparing for a career.

  1. Education needed for occupations in textiles and clothing includes graduation from high school.

  2. High school courses which will provide background information for textile and clothing related jobs include:

    a. art.

    b. English.

    c. home economics or special interest courses.

    d. mathematics.

    e. special occupational courses.

  3. Skills needed in textile and clothing occupations include: (TM #1)

    a. ability to apply art principles - color, line, design.

    b. ability to do routine work at a fast pace.

    c. ability to judge style, fabric content and quality, and construction.

    d. ability to relate to people easily.

    e. basic clothing construction skills.

    f. finger dexterity.

    g. good hand/eye coordination.

    h. keen sense of touch.

G. Many satisfying careers are available in the field of textiles and clothing; these industries provide numerous opportunities for employment.

H. The textile and clothing industries play an important part in the nation's economy: availability of employment opportunities, and availability of goods and services.

I. The economic activities involved in the design, production, merchandising and maintenance of textiles, apparel and accessories are a sizeable force in our nation.

III. Self-Employment Opportunities in Textiles and Clothing

A. The majority of workers in private businesses are self-employed.

B. Once well extablished, one may hire a staff of workers.

C. The money earned varies from business to business.

D. Individuals set their own prices.

IV. The Textile Industry

A. The textile industry is one of America's oldest and largest industries.

B. Careers in the textile industry include: designing, manufacturing, marketing and research.

C. Careers in the textile field deal with making and finishing fibers, yarns and fabrics.

D. The basic function of the textile industry is the conversion of raw fibers into finished fabrics. (TM #2)

1. At one end of the spectrum, the industry draws upon the supplies of natural or man-made fibers.

2. At the other end, it markets the finished fabrics to manufacturers of end-products or to fabric retailers.

E. For the person interested in a career in the textile industry, there are many different areas to investigate. (TM #4)

1. There are jobs in all stages of the processing of natural and man-made fibers, and the making of yarns and fabrics.

2. Marketing, manufacturing, research and development, advertising, engineering and designing are general fields in textiles that offer a number of job opportunities.

3. Some jobs require a high school education; others require some post-secondary training; still others require a college degree.

F. A textile designer is responsible for developing new patterns and designs to be used in making fabrics. Specific duties might be to: (TM #4) (JS #1)

1. sketch a design and transfer it to a silk screen or a printing roller.

2. design a new pattern for a weave or a knit to be done directly on a loom.

3. select and mix colors.

4. work for a textile mill or a design studio.

G. A textile technician is responsible for checking different fibers, fabrics or finishes before they are introduced to the public. (TM #4)

1. Tests are conducted to determine appearance and performance after wear and care.

2. A knowledge of textiles, chemistry and mathematics would be important for this job.

3. A textile technician would work for a textile mill or an independent testing laboratory.

H. A garment-test laboratory technician experiments and reports on different articles of clothing to see if they meet the claims made by the manufacturers. (TM #4)

1. Tests are conducted for such properties as flammability, soil and wrinkle resistance, and shrinkage.

2. A garment-test laboratory technician would work for an independent test laboratory, for a textile or clothing manufacturer, or for a government test bureau.

I. Other job titles, according to education required, are as follows:

1. High school graduate (entry level) (TM #3)

   a. laboratory assistants

   b. loom operators

   c. mill workers

   d. reelers and winders

e. spinners and weavers

f. washers

2. post-secondary (graduate) (supervisory level)

a. dyer

b. inspector

c. measurer

d. mercerizer

e. packager

f. printer

g. sales worker

h. shader

i. shrinker

j. skeiner

k. stockperson

(NOTE: These job descriptions and additional job titles can be obtained by consulting the Dictionary of Occupational Titles.)

3. college graduate (professional level)

a. appliance company representative

b. chemist

c. detergent company representative

d. engineer

e. product developer

f. researcher

(NOTE: These job descriptions and additional job titles can be obtained by consulting the Dictionary of Occupational Titles.)

V. The Home Sewing Industry

A. Developments in the garment industry and in designer patterns have affected home sewing. (TM #2)

1. availability of many pattern designs and fabrics

2. easy-to-sew-patterns

3. sewing machines with special features

B. One out of every four garments worn by women and children in this country is constructed at home.

C. Forty-five to fifty million home sewers are making over 300 million garments a year.

D. Fabrics are also being produced at home, both as a craft and for industrial purposes. (TM #4)

  1. Power looms small enough for home use may bring about the revival of the cottage industry. (NOTE: In the New England area, women are constructing fabrics at home for sale through large companies.)

  2. Knitting machines are also used to produce fabrics at home.

E. A sewing machine salesperson needs to understand the mechanics of the sewing machine. (TM #3, TM #4)

  1. The salesperson demonstrates how to operate machines and answers questions about them for interested customers.

  2. The salesperson might work in a store selling several brands of sewing machines or only one brand.

  3. The salesperson might also travel as a manufacturer's representative to obtain contracts for selling machines in stores.

F. A sewing machine demonstrator travels around the country representing the manufacturer. (TM #3, TM #4)

  1. This person demonstrates new machine models and sewing techniques to salespeople of different stores.

  2. The demonstrator also assists dealers with store events by preparing their staff for special sales, sewing programs and fashion shows.

  3. The demonstrator also helps to plan and conduct special sewing and fashion shows for schools, department stores and sewing centers.

G. A sewing machine repair person fixes and maintains machines. (TM #3, TM #4)

  1. The repair person needs a complete knowledge of the basic mechanics of sewing machines.

  2. This person might work in a local store that sells machines or travel to several different areas.

  3. The repair person may be licensed to work on one or several brands of sewing machines.

H. There are numerous opportunities to explore in the small-sewing equipment industry. (TM #4)

   1. The development of new sewing aids and the improvement of those that have already been established are only a beginning.

   2. Every new idea has to be introduced, designed and tested.

   3. Instructions for use and care of equipment have to be written.

   4. Jobs exist in all stages of designing, manufacturing, testing, advertising and selling of home sewing equipment.

I. Other jobs, according to place/type of employment, are as follows: (TM #4)

   1. sewing services (TM #3)

      a. altering

      b. clothing maintenance

      c. clothing repair

      d. home dressmaking

      e. modifying clothing for specialized needs (elderly, handicapped, etc.)

   2. pattern companies

      a. art department

      b. catalog/fashion news department

      c. design department

      d. editing/writing department

      e. educational department

      f. fabric department

      g. muslin-testing department

      h. patternmaking department

      i. promotion/publicity department

        j. sales/merchandising department
        k. technical departments
    3. sewing machine companies
    4. notions producers
    5. fabric store retailers and wholesalers
    6. over-the-counter divisions of pattern companies
    7. privately owned stores (fabric store, etc.)

VI. The Fashion Industry

A. The fashion industry, one of the largest industries in the United States, is responsible for designing garments.

B. The fashion industry is a complex of many different industries, not all of which appear to have anything of fashion among their products.

C. The fashion business includes the stores that sell and service apparel and accessories, and the mail-order catalogs from which many consumer purchases are made. (TM #2, TM #4)
(NOTE: It also includes businesses that do not sell merchandise, but that render advice, assistance or information to those that do.)

D. The fashion industry is many-faceted and offers a host of varied entry-level jobs and career opportunities.

    1. It employs workers with every degree of skill and educational preparation.

    2. Training and/or experience in one segment of the fashion industry is often an asset when applied to another.

E. People in the fashion field work closely with the public to plan and promote new fashions.

F. The fashion designer is the first person involved in making a garment.

    1. The first step is to create an idea; sketches are made until the designer is satisfied with one.

    2. Roles and responsibilities of a fashion designer in the fashion industry include:

        a. adapting originals for factory production.

b. creating original fashions.

c. eliminating designs that may not sell due to styling or cost.

d. knowing consumer preferences.

e. preparing showings of new clothing designs for salespersons and retail buyers.

f. supervising the construction of the model garment.

G. The retail trade employs many more people than the wholesale trade.

(NOTE: One of the main concerns in the fashion field is selling garments.)

H. The largest area of employment in the world of clothing is in merchandising, which includes all the phases of buying and selling clothing.

1. Fashion merchandising occupations are those that are directly involved in the performance of the merchandising establishments.

2. Occupational needs and opportunities in the fashion merchandising field are varied enough to interest widely differing kinds of people.

I. Many stores have on-the-job training as well as a short training period before beginning to work. (TM #4)

J. Stores also provide services for various customer needs.

K. A starting position or entry-level job is often as a stock clerk.

L. The person who has artistic ability, creativity and an interest in clothing may enjoy a career as a fashion illustrator.

M. Almost all jobs for fashion writers require a college degree in journalism or in textiles and clothing. (TM #4)

1. Large newspapers have fashion writers or editors.

2. Mail-order catalog companies employ many writers.

3. Radio and television script-writing is an interesting career.

4. Many fashion writers and editors work for magazines and trade journals.

5. Pattern companies, located in large cities, employ fashion writers.

N. For the person who enjoys traveling, a career as a traveling representative may be appealing. (TM #4)

(NOTE: Representatives are hired by many manufacturers and companies related to textiles and clothing to show sample products to prospective buyers in all types of stores.)

O. Modeling is done by both men and women.

1. Models are needed in fashion photos for press releases, mail-order catalogs, pattern catalogs and advertisements.

2. Models are also needed in fashion shows.

P. Fashion coordinators are sometimes called directors or consultants; their main duty is to promote new fashions and products.

Q. Fashion photographers take photos of models showing fashions and accessories.

(NOTE: Fashion photographers also work with film and video tape for advertisements and promotions.)

R. A fashion buyer selects and purchases garments from the market that meet the wishes and needs of customers.

1. The buyer works closely with the department or store manager and is responsible for decisions involving the spending of budgeted money.

2. The buyer might work for one store, for a large central store buying for other stores in the chain, or for several small stores. (TM #4)

S. A fashion promoter is responsible for selling and promoting the styles of retail stores.

1. The promoter seeks out new trends and determines which would be best for the retail market.

2. The promoter works with buyers, directs style shows to introduce new fashion looks and items, and supervises display and promotion plans.

3. Experience in copywriting and advertising would be most useful.

4. The promoter might work for a clothing manufacturer or for an advertising agency. (TM #4)

T. High school graduates who wish to enter the fashion industry might start as sample hands or sample stitchers. (TM #3)

U. With post-secondary training, an individual might enter the fashion industry as one of the following:

1. costumer
2. pattern grader
3. pattern maker
4. stylist
5. wardrobe designer
6. wardrobe mistress

(NOTE: These job descriptions and additional job titles can be obtained by consulting the Dictionary of Occupational Titles.)

V. The professionally trained person will be more likely to earn the top salaries, advance more rapidly and secure managerial positions.

W. Working conditions will be ideal in this area for most professionally trained workers.

X. Personal qualifications needed by persons in fashion careers include:

1. an interest in clothing and styles
2. appropriate dress
3. patience
4. good judgement
5. cleanliness and neatness
6. satisfaction in working behind the scenes
7. ability to get along well with others

8. pleasing personality and pleasant voice
9. ability to express one's self
10. good health, energy, alertness
11. an understanding of good garment construction
12. creativity, flare, good taste

VII. The Clothing and Clothing Care Industries

- A. To be prepared to seek employment most suitable to the individual, it is important to know the varied job opportunities in the clothing services.
    1. One must also be aware of the tasks or activities performed in the various occupations.
    2. This knowledge will enable the individual to select from available jobs a job suitable for her or his skills and interests.
    3. Many job opportunities are available for those who acquire basic skills in custom clothing construction.
- B. The clothing services cluster consists of those occupations concerned with the construction, repair and alteration, dry cleaning and laundering of clothing items. (TM #2)
- C. In the assembly-line production of garments, four out of five workers are women. (TM #4)
    1. Most women are sewing machine operators; however, many others work in positions varying from handsewer to designer.
    2. In positions such as cutters and markers, pressers, production managers and engineers, men are usually more numerous.
    3. There is a great turnover in the industry; every year many new workers are needed to replace those who leave.
    4. A highly skilled garment worker is a tremendous asset to the manufacturer.

D. Because of the technical nature of many jobs in production, apprenticeship programs or on-the-job training is often offered.

   1. Pattern cutters or fabric cutters cut as many as 100 layers of fabric at one time; laser beams are used in some plants for the cutting.

   2. Machinists sew the pieces together; often one person will join the same two pieces all day.

   3. Finishers add outside stitching, trims, buttonholes or buttons.

   4. Pressers iron out the wrinkles and press creases and pleats in place.

E. Custom sewing, tailoring or alterations may appeal to the person who likes to sew.

   1. Many people have their clothing custom-made; a desire to have a one-of-a-kind garment could be one reason for wearing custom-made clothes.

   2. Figure faults that prevent ready-made clothing from fitting well may be another reason.

F. Most clothing stores employ an alterations person. (TM #4)

   1. Altering clothes is more difficult than doing the original construction.

   2. Alterationists may work for more than one store, if the stores are small.

   3. Sometimes they do the work in their homes.

G. Department stores in large metropolitan areas subcontract to home sewers for apparel production. (TM #4)

   1. Instruction is given and necessary supplies are provided.

   2. Various novelty items produced are then sold by the store.

H. Sewing machine operators work in a factory where the machines are heavier, faster and more powerful than home sewing machines.

1. A machine operator might specialize in the use of attachments for making special seams, sewing and cutting buttonholes, or sewing on sleeves, collars or buttons.

2. Machine operators might make only certain sections of a garment, or they might put all the sections together.

I. Other job opportunities in the clothing industry for the high school graduate include: (TM #3)

   1. assembler
   2. bundler
   3. checker
   4. cleaner
   5. examiner
   6. fitter
   7. folder
   8. mender
   9. packer
   10. sorter
   11. spotter
   12. spreader

   (NOTE: For additional job titles, consult the Dictionary of Occupational Titles.)

J. Pay, working conditions and benefits in the clothing industry are as follows:

   1. Employment is available in many areas in the country.
   2. Pay is at a piece-work rate, generally near minimum.

      (NOTE: When employed in a small shop or in a department store, one is paid an hourly wage.)

   3. Earnings vary according to location, cost of living and type of garment produced.
   4. Hours are regular.
   5. Working conditions vary from pleasant to undesirable and crowded.
   6. The work may often be repetitious and monotonous.
   7. The working area is usually noisy because of the machines.

8. Thousands of job openings occur annually.

9. One usually advances from simple techniques to more complicated ones.

   (NOTE: The more complicated the technique, the better the pay.)

10. One may advance to inspector, checker, foreman or forelady.

11. Companies with higher standards of workmanship employ highly skilled workers to do hand-sewing details on garments.

K. The laundry and dry cleaning industries are primarily made up of small neighborhood shops. (TM #4)

   1. Many job opportunities are available for those who have acquired basic skills in laundry and dry cleaning procedures.

   2. Laundries and dry cleaners also provide a market for clothing repair skills and alteration techniques.

L. Packing and storing clothes for other people is another occupation in the clothing industry.

   1. Knowledge of appropriate procedures to follow are essential in preventing damage to someone else's garments.

   2. Persons employed as housekeepers may be involved in packing and storing clothes for their employers.

   3. Employees in dry cleaning establishments may be responsible for storing customers' out-of-season garments.

M. Pay, working conditions and benefits in the clothing care industry are as follows:

   1. Opportunities for advancement are limited.

   2. One may advance to being in charge of other workers or may open one's own business.

   3. Daily contact with buyers and sales personnel keeps one up-to-date on new textiles, production methods, styling and fabric construction.

4. If working in a store or dry cleaning establishment, one is usually paid on an hourly wage.

VIII. Beginning a Career in Clothing and Textiles

A. Planning a career involves certain essential elements; the individual needs to:

1. Take time to think through and list one's past history and future plans.

2. Motivation is essential for adequate career planning.

3. Purpose is also an essential element; the individual must take control of this phase of life.

4. The final essential is access to the proper tools for the job.

B. In formulating a career plan, it is important to define one's goals; answer these questions:

1. What kind of person do I hope to be?

2. What kind of life do I want to have?

3. In what geographical area and kind of community do I wish to live?

4. In what kind of work-related role can I develop into the kind of person I want to be?

5. What salary range do I hope to reach?

Skills Needed in Textile and Clothing Occupations

1. Basic clothing construction skills
2. Finger dexterity
3. Keen sense of touch
4. Good hand/eye coordination
5. Ability to apply art principles
6. Ability to judge style, fabric content and quality and construction
7. Ability to do routine work at a fast pace

Basic Functions of Textile and Clothing Industries

TEXTILE INDUSTRY-	Conversion of raw fibers into finished fabrics
HOME SEWING INDUSTRY-	Provision of patterns, fabrics, notions, equipment, both large and small, and various services to persons who sew at home
FASHION INDUSTRY-	Responsibility of designing garments and of merchandising in retailing, wholesaling and manufacturing establishments
CLOTHING INDUSTRY-	Construction, repair and alteration of clothing
CLOTHING CARE AND INDUSTRY-	Drycleaning and laundering, packing and storing of clothing items

Job Titles of Entry Level Positions

Textile Industry

Laboratory Assistant
Loom Operator
Mill Worker
Spinner, Weaver
Reeler, Winder
Washer

Home Sewing Industry

Salesperson
Demonstrator
Repair Person
Alterationist
Dressmaker

Fashion Industry

Sample Hand
Sample Stitcher

Clothing/Clothing Care Industry

Assembler
Bundler
Checker
Cleaner
Examiner
Fitter
Folder
Mender
Packer
Sorter
Spotter
Spreader

Places of Possible Employment

Textile Industry

Textile Mill
Design Studio
Testing Laboratory
Textile Manufacturer
Clothing Manufacturer
Government Test Bureau

Home Sewing Industry

Home
Store
"On the road"
School
Sewing Center
Pattern Company
Sewing Machine Company
Notions Producer

Fashion Industry

Store
Mail-Order Company
Design Studio
Newspaper-Magazine
Radio-Television
Pattern Company
"On the road"
Clothing Manufacturer
Advertising Agency

Clothing and Clothing Care Industry

Garment Factory
Store
Home
Laundry-Dry Cleaner
Design Studio

OCCUPATIONS IN CLOTHING/APPAREL AND TEXTILE PRODUCT BUSINESSES AND INDUSTRIES
UNIT V

ASSIGNMENT SHEET #1: SELF AWARENESS PRETEST

Directions: Sit down by yourself in a quiet corner. Have with you materials about three careers which you have considered as your possible life work. Answer the questions below in the spaces provided. Then answer the questions on the following pages for each career chosen. Be as honest as possible about yourself, your likes and your abilities.

1. List the things you like to do.

2. List the things at which you are good.

3. What career would you prefer if you had the ability and there were no obstacles in your way?

4. What three careers have you considered as your possible life work?

   a.

   b.

   c.

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5. Which of the things listed under numbers 1 and 2 above would be compatible with your first choice (No. 4)?

6. List school subjects in which you make your best grades.

7. Would your strong subjects help you in your first choice? If yes, clarify how. If no, indicate why not.

Directions: Answer the following questions for your first career choice.

1. How much training will you need?

2. Who will train you?

3. How much will the training cost?

4. What are the chances for advancement?

5. Why do you feel you would be successful in this career?

6. What salary could you expect the first year? After five years? At the peak of your earning power?

Directions: Answer the following questions for your second career choice.

1. How much training will you need?

2. Who will train you?

3. How much will the training cost?

4. What are the chances for advancement?

5. Why do you feel you would be successful in this career?

6. What salary could you expect the first year? After five years? At the peak of your earning power?

Directions: Answer the following questions for your third career choice.

1. How much training will you need?

2. Who will train you?

3. How much will the training cost?

4. What are the chances for advancement?

5. Why do you feel you would be successful in this career?

6. What salary could you expect the first year? After five years? At the peak of your earning power?

OCCUPATIONS IN CLOTHING/APPAREL AND TEXTILE PRODUCT BUSINESSES AND INDUSTRIES
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ASSIGNMENT SHEET #2: JOB AWARENESS PRETEST

Directions: Choose the career which interests you the most. You may research this career in either of two ways. You may choose to talk wth someone engaged in the career, or you may use materials supplied by your teacher to find information. Ask or look for answers to the following questions.

1. What kind of jobs or tasks does a worker in the career perform?

2. What mental abilities are required?

3. What are the educational requirements?

4. What are the necessary personal qualifications?

5. What is required for entrance into the occupation?

6. What are the restrictions, if any, affecting eligibility for the occupation?

7. What are the working conditions?

8. What is the supply-and-demand of workers?

9. What is the beginning salary?

10. What are the possiblities for promotion?

11. What are the fringe benefits, security provisions, etc.?

12. What are the locations of places in which I could find employment?

13. What are the necessary personal tools and equipment for the career?

14. What are the health conditions and habits found in this career?

Directions: After you have found answers to the previous questions, evaluate what you have found in relation to your own likes, dislikes and abilities. (Refer to Assignment Sheet #1.)

15. Five aspects of this career that appeal to me:

    a.

    b.

    c.

    d.

    e.

16. Two disadvantages that I see in this career:

    a.

    b.

17. Two advantages that I see in this career:

    a.

    b.

Now compare your findings about this career with your answers to the self awareness pretest, Assignment Sheet #1.

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ANSWERS TO ASSIGNMENT SHEETS

ASSIGNMENT SHEET #1

(Answers will vary with the individual.)

Compare your answers with your findings about the career investigated through Assignment Sheet #2.

ASSIGNMENT SHEET #2

(Answers will vary with the career investigated.)

*NOTE to teacher: List for each individual student aspects of the particular career the student is investigating. Have the student compare answers with the points you have listed.

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JOB SHEET #1: CURRENT TRENDS IN DESIGN

Directions: To further your knowledge of current trends, develop collages of leading designers or manufactures and their creations or products. Choose three designers or manufacturers of the same type of apparel items. Collect advertisements from newspapers and magazines illustrating various examples of this apparel item by each designer. Mount your pictures on the following three pages. Look for similarities and differences among the examples of each designer's work. Compare the work of the three designers. Specific points to look for in evaluating the advertisements you select are listed at the bottom of each page.

Directions: In the space below mount your pictures of creations by designer #1.

1. How has this designer (or manufacturer) influenced the American fashion industry?____
2. Is the designer aware of consumer preferences? yes_____ no_____
3. Has the designer created original fashions? yes_____ no_____
4. Will the design or style sell? yes_____ no_____
5. Is the cost of the design such that most people can afford to buy it? yes_____ no_____
6. Is the design suitable for factory production? yes_____ no_____

Directions: In the space below mount your pictures of creations by designer #2.

1. How has this designer (or manufacturer) influenced the American fashion industry?____

2. Is the designer aware of consumer preferences? yes_____ no _____

3. Has the designer created original fashions? yes_____ no_____

4. Will the design or style sell? yes_____ no_____

5. Is the cost of the design such that most people can afford to buy it? yes_____ no_____

6. Is the design suitable for factory production? yes_____ no_____

Directions: In the space below mount your pictures of creations by designer #3.

1. How has this designer (or manufacturer) influenced the American fashion industry?____

2. Is the designer aware of consumer preferences? yes_____ no_____

3. Has the designer created original fashions? yes_____ no_____

4. Will the design or style sell? yes_____ no_____

5. Is the cost of the design such that most people can afford to buy it? yes_____ no_____

6. Is the design suitable for factory production? yes_____ no_____

OCCUPATIONS IN CLOTHING/APPAREL AND TEXTILE PRODUCT BUSINESSES AND INDUSTRIES
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JOB SHEET #1: EVALUATION

Directions: Check whether each designer's creations have met the criteria.

	Designer #1	Designer #2	Designer #3
1. influence on American fashion industry			
2. aware of consumer preferences			
3. creation of original fashions			
4. saleable designs			
5. designs of affordable cost			
6. design suitable for factory production			
7. designs comparable in acceptance to those of other designers			

OCCUPATIONS IN CLOTHING/APPAREL AND TEXTULE PRODUCT BUSINESSES AND INDUSTRIES
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UNIT TEST

NAME ____________________________
SCORE____________________________

Matching: Read the term in the left-hand column and write the letter of the most appropriate definition in the space provided to the left of the number.

Terms

____ 1. Assembler
____ 2. Checker
____ 3. Fitter
____ 4. Folder
____ 5. Mender
____ 6. Packer
____ 7. Reeler
____ 8. Sorter
____ 9. Spinner
____10. Spotter
____11. Spreader
____12. Weaver

Definitions

A. packages textile items for distribution and merchandising.

B. operates looms to weave yarn into fabric.

C. mends torn or defective areas in finished or unfinished textile items.

D. spreads fabric in layers on table in preparation for cutting.

E. folds finished items to be wrapped for delivery.

F. identifies stains in textile items prior to laundering.

G. fits ready-to-wear garments on customers to make required alterations.

H. draws out and twists roving or sliver into yarn.

I. reads tickets attached to bundles of articles to determine weight and style.

J. sorts finished garments according to lot and size numbers recorded on hang tags.

K. assembles specified number of selected garment parts into bundles for distribution to production workers.

L. spreads fabric and reels it for further processing.

13. Explain the educational requirements necessary for jobs in textiles and clothing.

14. List five skills needed in textiles and clothing occupations.

A.

B.

C.

D.

E.

15. Explain basic facts concerning self-employment opportunities in textiles and clothing.

16. List four general fields in textiles that offer job opportunities.

A.

B.

C.

D.

17. List six job titles in textiles and give one duty of each.

A.

B.

C.

D.

E.

F.

18. List three job titles in the home sewing industry and give one duty of each.

A.

B.

C.

19. List four types of businesses in the home sewing industry where trained individuals might find jobs.

A.

B.

C.

D.

20. List six job titles in the fashion industry and give one duty of each.

A.

B.

C.

D.

E.

F.

21. List six personal qualifications needed by persons in fashion careers.

A.

B.

C.

D.

E.

F.

22. List five types of jobs in the clothing industry.

A.

B.

C.

D.

E.

23. Explain pay, working conditions and benefits in the clothing industry.

24. Name two types of jobs in the clothing care industry.

A.

B.

25. Explain pay, working conditions and benefits in the clothing care industry.

26. List four essential elements involved in planning a career.

A.

B.

C.

D.

27. Explain how an individual can define personal goals when formulating a career plan.

OCCUPATIONS IN CLOTHING/APPAREL AND TEXTILE PRODUCT BUSINESSES AND INDUSTRIES
UNIT V

ANSWERS TO UNIT TEXT

Matching:

1. K
2. I
3. G
4. E
5. C
6. A
7. L
8. J
9. H
10. F
11. D
12. B

13. graduation from high school
high school courses: home ec/special interest courses, math, art, English, special occupational courses

14. A. ability to apply art principles

    B. ability to do routine work at a fast pace

    C. ability to judge style, fabric content and quality, and construction

    D. basic clothing construction skills

    E. finger dexterity

    F. good hand/eye coordination

    G. keen sense of touch

15. workers in private businesses are self-employed
once well-established, may hire a staff of workers
individuals set own prices - earnings vary from business to business

16. A. advertising

    B. designing

    C. engineering

    D. manufacturing

E. marketing

F. research and development

17. A. textile designers - develop new patterns, designs to be used in making fabrics

B. textile testers - check fibers, fabrics or finishes before introduction to public

C. garment-test laboratory technicians - conduct tests for such properties as flammability, soil and wrinkle resistance and shrinkage

D. loom operators - prepare and operate looms

E. mill workers - work in various textile mills

F. reelers - spread fabric and reel it for further processing

G. spinners -draw out and twist roving or sliver into yarn

H. washers - wash textile items

I. weavers - weave yarn into fabric

J. winders - wind yarn from bobbins for further processing

18. A. sewing machine salesperson - demonstrates how to operate machines

B. sewing machine demonstrator - travels around the country and represents the manufacturer

C. sewing machine repair person - fixes and maintains machines

19. A. fabric store retailers and wholesalers

B. notions producers

C. over-the-counter divisions of pattern companies

D. pattern companies

E. privately owned stores

F. sewing machine companies

G. sewing services

20. A. fashion designer - originates the idea

B. fashion merchandiser - sells clothing/apparel and accessories

C. stock clerk - moves merchandise from stock room to selling floor

D. fashion illustrator -draws illustrations for advertisements and promotion

E. fashion writer - writes fashion news for newspapers, television, pattern companies, etc.

F. traveling representative - shows sample products to prospective buyers

G. model - models for fashion photos and fashion shows

H. fashion coordinator - promotes new fashions and products

I. fashion photographer - takes photos of models showing fashions and accessories

J. fashion buyer - selects and purchases garments from market for customers

K. fashion promoter - seeks out new trends and determines which would be best

L. sample worker - works on test copy of new style garments

21. A. ability to express one's self

B. ability to get along well with others

C. an interest in clothing and styles

D. an understanding of good garment construction

E. appropriate dress

F. cleanliness and neatness

G. good health, energy, alertness

H. good judgement

I. patience

J. pleasing personality and pleasant voice

K. satisfaction in working behind the scenes

22. A. sewing machine operator

B. cutter (fabric or pattern)

C. marker

D. presser

E. production manager

F. engineer

G. finisher

H. custom sewer

I. alterationist

J. assembler

K. bundler

L. checker

M. cleaner

N. examiner

O. fitter

P. folder

Q. mender

R. packer

S. sorter

T. spotter

U. spreader

23. widespread employment, pay at piece - work rate
varied earnings, regular hours
varied working conditions - pleasant to undesirable and crowded
repetitious work - monotonous
noisy working area
thousands of job openings annually
better pay for more complicated techniques
some opportunity for advancement

24. A. laundry

B. dry cleaning

C. packing and storing

D. repairing, altering, maintaining

25. limited opportunities for advancement
daily contacts with buyers and sales personnel, keeps individuals up-to date on new developments
paid an hourly wage

26. A. time

B. motivation

C. purpose

D. access to proper tools

27. Ask questions such as: What do I want to do? What do I want out of life? Where do I want to live? What kind of work role do I want to play? What salary do I want?